

HIT PARADER

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JULY 1977

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CHARLTON



QUEEN

LISA ROBINSON'S
ON THE ROAD REPORT

GENESIS

WIND & WUTHERING'S
FANTASY ROCK

TED NUGENT

MORE CANNIBALISM
THAN CARNIVALISM?

KINKS

THE PEN THAT
COULDN'T SLEEP

LED ZEPPELIN THEY'RE BACK

PINK FLOYD

FEAR ON THE FARM

ELO

INSIDE BEV BEVAN'S
PRIVATE DIARY

TELEVISION

JUST THE FACTS
FROM TOM VERLAINE



WORDS TO THE
LATEST HIT SONGS!

KISS
COLOR

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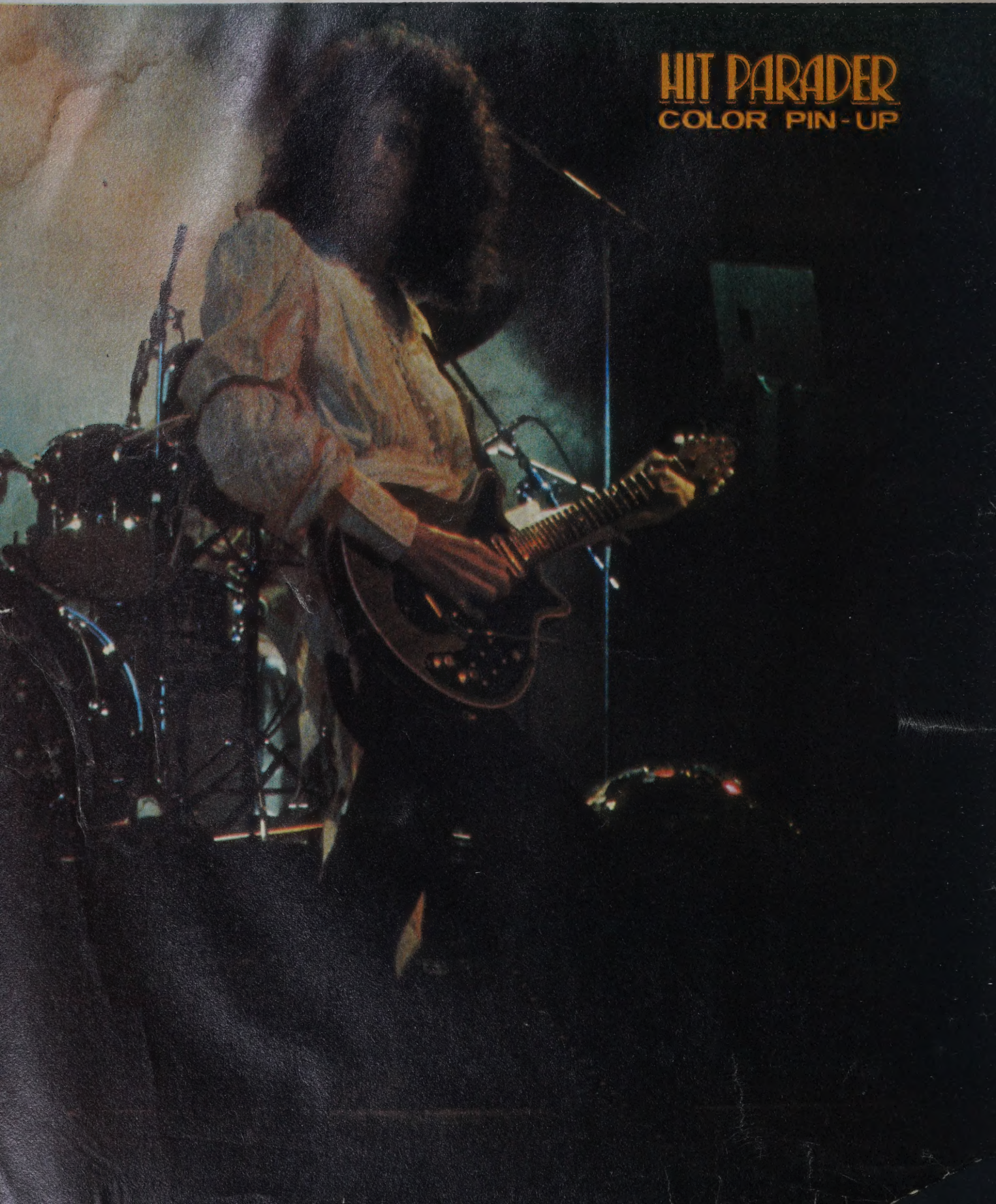
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HIT PARADER

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HIT PARADER



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No. 156
July, 1977

Member  **Audit Bureau of Circulations**

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Business Manager/Edward Konick
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Advertising Production/Bob Shaw
Joan Schwallier

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SAMMY HAGAR

has played in countless bands in countless bars and nightclubs over the years including a two-year stint with the powerhouse Montrose band.

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While it didn't break any sales records, it received a tremendous amount of airplay—and established Sammy as a young singer/songwriter to watch.

Since recording that first album, Sammy's reputation as a dynamic performer has grown immeasurably—"live" on the concert stage, and in his second studio album, Sammy Hagar. The album was recorded at Abbey Road Studios in London, was produced by Carter... and is now available on Capitol Records and Tapes.



WE READ YOUR MAIL

Zeppelin

Dear Hit Parader:

Recently, in another rock magazine, which shall be nameless, I happened across a most puzzling statement. It said in part: Jimmy Page has returned to his long-time girlfriend Charlotte, mother of his daughter Scarlett." Huh?? What's going on here — or am I seeing things in my old age? I mean I thought I was one of the foremost authorities on Zep in general and Page in particular, but this really took me by surprise. Of course, I've only been following the group with an electron microscope for 2 years now — could this be why I'm in the dark? Who is Charlotte? And how old is their daughter? I bet there are a lot of other Page freaks out there who would like this explained. (Well, 2 or 3 anyhow.) Thank you.

Love,
Jean
Cornwall, Pa.

Dear Jean,

Up to now Jimmy hasn't talked much about his lady Charlotte, or their young daughter Scarlett, so don't feel bad — it's not YOUR fault that Jimmy just decided to 'fess up. (Ed.)

Dear Sirs,

I was speaking to some of my friends the other day. While discussing the great Led Zeppelin, I was told that Robert Plant was taken by his band members to the sewers so that he could scream his head off. This was supposed to have helped his vocals. The article was presumably in Time mag. I would like to know if this is true. If not, did Robert Plant do anything special to help him sing? Your reply

will greatly be appreciated.

Sincerely,
Darrell V. Coyle
Marietta, Georgia

Dear Darrell,
As far as we know, Robert has done nothing special for his voice. (Ed.)



Etc.

Dear Hit Parader:

UGH! How gross can you be? Really, like having a picture of Rod Stewart in his undies is such torture, like feeding Ex-lax to a fly who's stuck to flypaper. How could you? Maybe Britt Ekland thinks bare chests and silks are sexy, but I don't. If you're gonna show pix of stars in their bloomers, why don'tcha show some real meat?! Show some primitive - type lovers, some people with hair or something to grab onto, like maybe Paul Stanley? Like he's a real hot huney, rooty-toot-tooty, I wouldn't mind playing "pocket"

pool with him, y'know. Hey, why don'tcha have an exclusive "Once-in-a-lifetime" offer, a full-length nude poster of Paul, and for a bonus, give away the Greatest Hits Volume 1 album of the Banana Splits! It'd sell a million. So, get to it, cause I'd like to see Paul's thighs.

Ta darlings,
Teri Farris
New York City

Dear Teri,
Beauty is in the eye of the beholder. (Ed.)

Dear Hit Parader,
I really loved your article on Bryan Ferry. I would like to know if Bryan has a fan club. Could you please tell me and give me the address of the fan club? Let's hear more about Bryan Ferry and Roxy Music. Thank you.

Sue Thomas
Lima, Ohio

Dear Sue,
You can write to Bryan c/o EG Management, 63A Kings Road, London, England — and they'll tell you how to join the fan club. (Ed.)

Dear Hit Parader,
I read in an earlier article that Mick Jagger had a daughter. Is this true? If so, please show a picture of her. I bet she is as cute as Mick.

Sincerely,
Jade Laggeler
Boston, Massachusetts

Dear Jade,
What a coincidence. Mick and Bianca's daughter — age 5 — is also named Jade, & yes, she is very cute. (Ed.) □



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Scope And Vision

"who says you have to play rehashed r&b?"

by Jim Girard



Genesis, the perennial changelings of fantasy - rock, has another album to their credit. *Wind And Wuthering* is the eighth studio album they have done. It follows in the wake of the band's most successful world tour to date: the fantastic "Trick Of The Tour" which coincided with last years *Trick of the Tail* album.

Hit Parader readers are no strangers to Genesis and their ever - changing, but always widening, scope and vision. This magazine has

always been quick to applaud their ambitious tours and vinyl excursions. Once again, we find it worthwhile to examine the latest Genesis offering, a finely - honed album that marks the second effort the band has attempted (successfully) without long-time vocalist and figurehead, Peter Gabriel. And once again, the talents of Phil Collins, Tony Banks, Mike Rutherford and Steve Hackett have compiled a really creative and surprising series of peculiar (meaning special)

tracks.

The Album: Wind And Wuthering might be looked on as a natural successor to *Trick Of The Tail*. However, in fact, you'd be overlooking its fine details if you bought that theory.

Actually, *Wind And Wuthering* is some of the finest instrumental work, the finest collection of songs and the most interesting album concept ever attempted by Genesis. I find it much more appealing on every level. For example, the band takes up three sections on *Wind And Wuthering* just to exercise their talents as an instrumental unit. There's no question that their instrumentals might be fully appreciated by a mere fraction of their listeners, but it shows that the band is still one of the few (God, they might be the only ones; I'm not sure) British acts of 1977 who are doing what they please at the expense of selling a few records. I'm not haggling over any artistic license or personal integrity. Still, in a day when nearly all their peers are more than a little paranoid about doing

something that all the kiddies can't get into (refer to Basic Record Business, Vol. 1), it's commendable...

"Wot Gorilla" is a free-form instrumental that belongs mostly to Tony Banks' keyboard marksmanship. Phil Collins' drumming is mighty free-form as well, almost lending a jazz-like aura to the track. Then on the two-part epic "Unquiet Slumbers For The Sleepers ... In That Quiet Earth" there is twice as much room to burst out of the "heavy lyric" mold. Come to think of it, losing Peter Gabriel may have been for the benefit of both parties (his solo career is getting off to a fine start and Genesis, without his domineering lyrical strength, almost *has* to rely on their non-lyrical aspects to measure up to their past efforts). While the length of the "Unquiet Slumbers..." instrumentals might tend to wear down some of their listeners, others will find the band twice as fascinating in this area. It hasn't been since *Selling England By The Pound* that the band has

gotten *that* much into their instrumental side.

Then on the vocal side of things, *Wind And Wuthering* offers some surprises as well. For example, the beautiful "Afterglow" flowers from the aforementioned instrumental passages and becomes Tony Banks' finest lyrical effort to date. Although the title is a bit worn, the simple despair of the lyrics is beyond criticism.

Phil Collins, of course, has taken over lead vocals for Genesis, as well as serving as drummer for the band. On "Blood On The Rooftops," he gives his finest vocal reading. Guitarist Steve Hackett is responsible for some fine acoustic (classical) guitar lines in this song he co-wrote with Collins. Bassist and second guitarist, Mike Rutherford, lends bass pedals and a bottom to this delicate number that brings it to a fine edge. That's the thing about Genesis — especially the post-Gabriel version — as a band: they play totally sympathetic to each other. They are delicate and intricate, but can charge

into powerful passages at the drop of a tempo change.

One number where Genesis projects its all into the central idea is Tony Banks' "One For The Vine." Here, the band makes an amazing ensemble unit that weaves into staccato passages, halts everything for dramatic effect and winds up with gracious abandon. Seasoned players all, Genesis has made their penultimate statement in *Wind And Wuthering*. They have done what others only discuss, that is, to form a collective and reach for a collective spirit and a collective sound. No duelling guitars and no shrilling synthesizer flashes.

Wind And Wuthering, moreso than any other of their albums, is a study in understatement and finesse.

THE TOUR: To promote and expand on the *Wind And Wuthering* project, Genesis has taken to the road. This time, they'll remain on the road until December, 1977 and will enter nearly every major
(continued on page 41)

Genesis ... the perennial changelings of fantasy-rock...



Pink Floyd is rock's most foremost recluses...

PARANOID FLOYD

by Stephen Demorest

Pink Floyd is rock's foremost recluses. Not the Howard Hughes type of ostentatious recluse who drops millions advertising his privacy. When Pink Floyd vanishes, they do it right — they make sure nobody gives a damn that they're missing. Pretty good for a group that spear-headed British psychedelic float music a decade ago, lost a charter member who remains legendary to this very day, and finally made their millions on a ninth album which hung in the charts almost as long as George Blanda hung on with the Oakland Raiders. I bet more kids in America can name you the line-up of the Runaways or the Ramones (well, that's partly an easy one I guess) than the four Floyds.

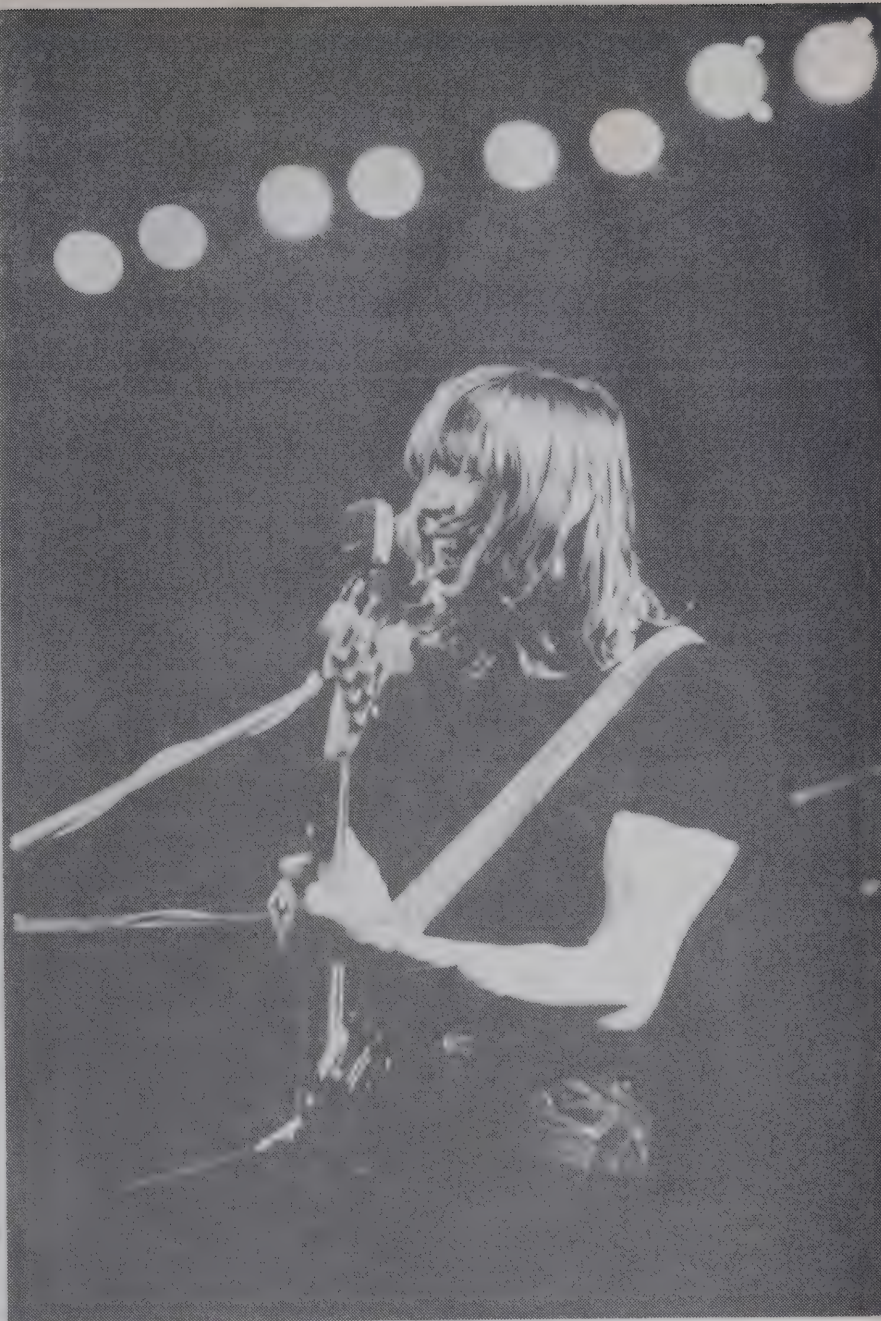
Nevertheless, the release of a Pink Floyd album is an event, even if it does creep up without the usual heavy metal fanfare and "People" magazine cover. It's an event because everyone knows that we'll have to be satisfied with this disc for another year and a half until they deliver their next one to a new generation sometime approaching 1979.

The latest Columbia offering is *Animals*, a thinly-disguised slice of weighty social commentary such as only the concerned English can dish out (Ray Davies comes to mind). There are only three major tracks on *Animals* — "Dogs," "Pigs," and "Sheep" — but each fable has plenty of telling remarks about inhumanity among the beasts of the earth, along with the fabulously rich instrumentals Pink Floyd is known for. This isn't "Dr. Doolittle" kidding around; it isn't even "Wind In The Willows." It's much more like George Orwell's "Animal Farm" class warfare, and nobody comes off too cuddly.

Floyd's current stand-offishness seems to be a reaction to the long years when they did give interviews. Interpretations more or less concur that the group figures they said all they had to say when they slogged through the media mill years ago, and if you weren't paying attention then when they needed you ... well, hah-hah, tough trapezoids. Probably the most extensive recent study of the band was a six-part broadcast by Nicky Horne called "The Pink Floyd Story," beamed over London's Capitol Radio in January. Among the most interesting comments were some by drummer Nick Mason about the period right after *Dark Side Of The Moon* finally established them in America in 1973; evidently the phenomenon nearly upset the whole group.

"There was a point after *Dark Side*," Mason said, "where we might easily have broken up. We'd reached all the goals rock bands tend to aim for. Perhaps we were nervous about carrying on, the problems of making a followup ... I really did find the time in the studio making *Wish You Were Here* extremely horrible."

Roger Waters, meanwhile, was most discomfited by the face-to-face confrontation of touring, admitting he thought the last tour "very unpleasant,



In the interests of greater social awareness, Floyd has graciously consented to come out of hiding to promote their latest effort.

unnerving and upsetting." He even expressed an idea he had of constructing a black polystyrene wall between the musicians and the audience to represent the alienation he felt from his fans.

The gloomy outlook of Floyd captain Waters is well documented in the group's recent work of course (he writes all the lyrics), so his current plunge into the felch of the barnyard is no shocker. The guy's about as cheerful as a Samuel Beckett character crawling through the mud. As Waters acknowledged during the Capitol Radio interview: "The quality of life is full of stress and pain in most of the people I meet — and in myself."

Waters was being cynical about the business world on *Dark Side's* "Money" four years ago, and then on *Wish You Were Here's* "Have A Cigar" last time out. That peeve translates to "Dogs" on

the new record. Four years ago he was also criticizing the self-deception and idleness of the less "mature" on "Time." That theme was then refined into 1975's "Welcome To The Machine" (about conning people with nice illusions), and the latest incarnation of his impatience with dim dreamers is "Sheep." What makes his distressing observations more powerful this time out is the coherent allegorical quality of the lyrics, which figure much more prominently than on past albums.

"Animals" is bracketed by a pair of acoustic tracks called "Pigs On The Wing." The idea of the introductory message ("Part One") is that if we all didn't care about one another, life would be lonely, miserable and frightening. The last band on the album, a "Pigs On The Wing" reprise labelled ("Part Two"), con-

(continued on page 42)

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WHO LISTENS TO THE SONGS?

Here are just some of the music giants who have acted as Final Judges, helping us to help you... the songwriter:

Top Recording Stars Like...

Tom T. Hall	Van McCoy	Smokey Robinson
Kenny Loggins	Jim Messina	Seals & Crofts
Loretta Lynn	Olivia Newton-John	Hank Williams, Jr.
Johnny Mathis	Charlie Rich	to name a few

Top Record Company Executives and Producers Like...

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Mike Curb	Rick Hall	Bob Reno
Clive Davis	Jimmy Ienner	Billy Sherrill
Fred Foster	Artie Mogull	among others

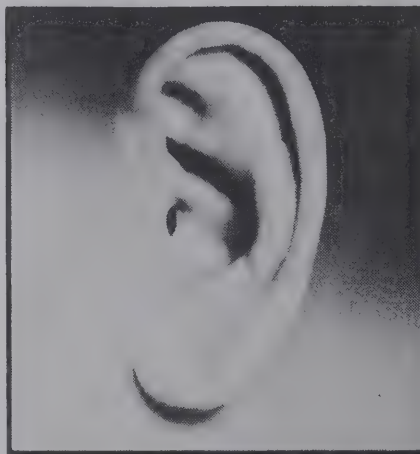
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Larry Fogel	Ivan Mogull	Lester Sill
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Cher	Waylon Jennings	Diana Ross
Rev. James Cleveland	Kris Kristofferson	Frank Sinatra
Mac Davis	Barry Manilow	Joe Stampley
Marvin Gaye	Olivia Newton-John	The Temptations
	The Osmonds	Tanya Tucker
	Elvis Presley	Stevie Wonder



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Major Record Companies are always on the lookout for talented singer/songwriters. Here are just some of the labels that have signed at least one ASF winner to a recording contract:

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Asylum	Elektra	RCA
Atlantic	Epic	United Artists
Buddah	MGM	Warner Bros.

So if you've been dreaming about being in the music business, instead of reading about it, the ASF could be the break you've been looking for!

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- The winner of the Vocal Performance Competition will receive a Grand Prize of \$1,000.

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- * Amateurs never compete against Professionals.
- * One song can win in more than one category.
- * The judges' decision option will allow a judge to pick an additional category for your song.
- * The vocal performance competition is new and exciting. It is open to amateur singers. (See rules & regulations #9.) The judges will be looking for the best lead voice. The same tape can be entered in the songwriting competition.

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♫ **LIST OF 1977 WINNERS**—a list of all judges, plus all winners from Quarter-Finalists on up.

(Note: Entrant will receive one each of the above, regardless of the number of songs entered. The optional Cassette/Feedback feature is available for each song submitted to the Songwriting Competition.)

ENTRY PROCEDURES:

1. Record your song **clearly** on your own cassette. Only **one song** per cassette. Start recording at the beginning and rewind before mailing. **No leads sheets are needed.** Print **only** the song title on the recorded side of the cassette. (If you have recorded on a disk or reel-to-reel tape, we will duplicate it for \$1.00 per song on one of our cassettes.)
2. Fill out the entry form (or a reasonable facsimile) checking Rules and Regulations #8 and #9 for divisional status. Choose **only** categories in your division.
3. You must enter at least one category to compete. The entry fee for one category is \$13.85. The fee for each additional category and/or Judges' Decision Option is \$8.25.
4. **The Vocal Performance Competition is open to amateur singers only** (see Rules & Regulations #9) and the Cassette/Feedback offer does **not** apply. The entry fee is \$13.85, but if you choose it as an additional category, the entry fee is \$8.25.
5. If entering more than one song, a **separate** cassette and entry form (or reasonable facsimile) is needed for each.
6. Wrap the entry form and check or money order around your cassette. Entry packages **must** have your name and address **printed clearly** on the outside so that acknowledgement of receipt can be sent to you.

7. Entry packages must be postmarked **NO LATER THAN JUNE 3, 1977** and sent to:

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1. Competition is open to any person except employees of the American Song Festival (ASF, Inc.) or their relatives or agents appointed by ASF, Inc.
2. The entrant warrants to ASF, Inc. that the entry is not an infringement of the copyright or other rights of any third party and that the entrant has the right to submit the entry to ASF, Inc., in accordance with its Rules and Regulations.
3. No musical composition or lyric may be entered that has been recorded or printed and released or disseminated for commercial sale in any medium in the United States prior to September 1, 1977, or the public announcement of the "Category Winners", whichever occurs first. All winners will be notified and all prizes awarded no later than January 1, 1978. Prizes will be paid to the songwriter named in item #1 on the official entry form.
4. The entrant shall (or shall cause the copyright proprietor of the entry if different from the entrant to) permit ASF, Inc. to perform the entry in and as part of any ASF, Inc. award ceremony, to record the entry in synchronization with a visual account of such ceremonies and to use the resulting account for such purposes as ASF, Inc. shall deem fit.
5. ASF, Inc. assumes no responsibility for loss of or damage to any entry prior to its receipt by ASF, Inc. If the entrant designates the "Cassette/Feedback" feature offered on the entry form, ASF, Inc. assumes no responsibility for loss or damage of material.
6. All decisions of the judges shall be final and binding upon ASF, Inc. and all entrants.
7. All entry packages must be postmarked no later than June 3, 1977. ASF, Inc. reserves the right to extend this date in the event of interruption of postal services, national emergencies or Acts of God.
8. For the purpose of songwriting competition division selection, a professional is anyone who is or has been a member or associate member of a performing rights organization, such as ASCAP, BMI, SESAC or their foreign counterparts. All others are amateurs.
9. For the purpose of eligibility in the Vocal Performance Competition, a professional singer is anyone who has had his or her voice recorded and said recording has been released or disseminated commercially in any medium and distributed for sale. All others may enter and compete.
10. Each entrant acknowledges that in the event he or she is the winner of a prize, ASF, Inc. will have the right to publicize and print his or her name and likeness and the fact that he or she won a prize and all matters incidental thereto.
11. Entrants agree to be bound by ASF, Inc. Entry Procedures and Rules & Regulations established in this official entry form.

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OFFICIAL ENTRY FORM

Entry packages must be postmarked no later than **JUNE 3rd.**

1. SONGWRITER: _____
(Print Name)

2. ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

COUNTRY: _____

PHONE: Home () _____ Office () _____
Area Code Area Code

3. TITLE OF SONG: _____

4. DIVISION SELECTION

See Rules & Regulations #8 (Songwriting Competition) and #9 (Vocal Performance Competition) to determine your divisional status. Be sure to read both.

CATEGORY SELECTION

You must select one category by checking an appropriate box (\$13.85 Entry Fee).

ADDITIONAL CATEGORIES AND J.D.O.

You may have your entry compete in additional categories by checking the appropriate boxes (\$8.25 Entry Fee for each). If you would like the judges to choose an additional category for you, check the Judges' Decision Option Box (\$8.25 Entry Fee).

AMATEUR DIVISION

- ☐ TOP 40 (Rock/Soul) ☐ FOLK
☐ COUNTRY ☐ GOSPEL/INSPIRATIONAL
☐ EASY LISTENING ☐ VOCAL PERFORMANCE
(see Rules & Regulations #9)

☐ JUDGES' DECISION OPTION
(additional category only)

PROFESSIONAL DIVISION

- ☐ TOP 40 (Rock/Soul) ☐ EASY LISTENING
☐ COUNTRY

☐ JUDGES' DECISION OPTION
(additional category only)

5. ENTRY FEE:

FIRST CATEGORY \$13.85

ADDITIONAL CATEGORIES AND/OR JUDGES

DECISION OPTION \$8.25 × ... = \$ _____

DUPING COST

(If entry not on cassette) \$1.00 × ... = \$ _____

TOTAL FEE ENCLOSED \$ _____


6. COLLABORATORS' NAMES (if applicable): _____

7. ☐ CASSETTE/FEEDBACK FEATURE: Check the box to the left if you would like to have your original songwriting competition cassette returned to you with a judge's feedback recorded on the reverse side.

8. I hereby certify that I have read and agree to be bound by the Entry Procedures and Rules & Regulations of the American Song Festival which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED: _____ DATE: _____

SEPARATE ENTRY FORM NEEDED FOR EACH SONG.

Send entry to  THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

A presentation of Sterling Recreation Organization

The 1977 American Song Festival®

An International Songwriting Competition

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HP/1

CT•SPINADDICT•SPINADDICT

by
JAMES SPINA

There is a basic reason I love writing about rock 'n' roll. It is the only medium I know of that can keep changing on the surface (the faces, the places, the manners) while beating with the same hot soul. Just when things start to get real stylized and stuffy, along comes a whole new generation of snout-nosed electroids ready to rip the shreds off the package and deliver a revised version of rock roots. It is now happening concurrently in Britain (get ready for the Sex Pistols, The Clash and Eddie and The Hot Rods) and America (follow my Ramones review instructions to the letter) with a ferocity that could very well make everyone forget that the 70s ever existed in the rush to start the 80s.

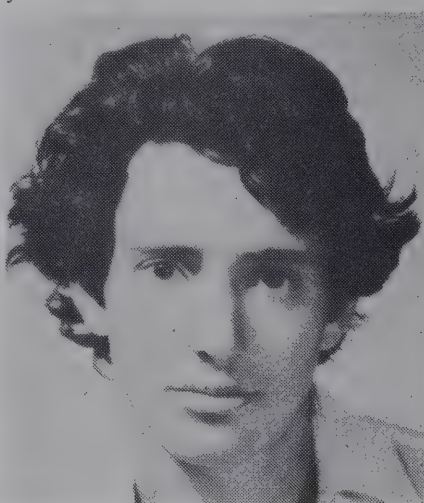
Rock music is the only revolution left. Some of its main fighters, such as Patti Smith, are having a tough time overcoming the vacuum that has occurred after the press exploited that original authenticity and then abandoned the continued effort to keep that revolt from turning into 'cheap - chic'. Other newcomers are having a tough time of it simply because fans have gotten pretty diehard about the schlock that has become a way of life in the last five years. I am amazed at the number of letters that rallied to the defense of my nasty words about Steve Stills and The Band basing their arguments on music that happened ten years ago!

The loyalty is commendable but turning a deaf ear to the new sounds rising from a whole new generation is a counterbalancing contempt. The long-winded paragraph above has none of the answers but the music it stands by does. Rock is the rare entity that can find excitement and power in the opposing sentiments of apathy and anarchy. It is the lost and found counter that every age in the last twenty - five years has used to define its youthful essence. And as I grow older I'm finding that this loyalty to nothing but the backbeat is keeping me young at head and heart.

Enough ... Some swallows from that fountain of youth...

Although we usually concentrate on long - players, this month has witnessed the release of a number of singles which demand consideration in light of my intro. The most interesting batch of 45s come to us as a six pack issued by Beserkley Records which includes a plastic holder to keep them all together. The records include Johnathan Richman and

The Modern Lovers' "NEW ENGLAND / Here COME THE MARTIAN MARTIANS", Earthquakes' "KICKS / TRAINRIDE", Greg Kihn's "LOVE'S MADE A FOOL OF YOU" / "SORRY", The Rubinos' "AS LONG AS I'M WITH YOU" / "I THINK WE'RE ALONE NOW", son of Pete's "SILENT KNIGHT" and The Modern Lovers classic "ROADRUNNER" backed by Earthquakes' version of "FRIDAY ON MY MIND". I've mentioned that almost everything put out by this private label deserves consideration and this six-pack follows that advice. If you're having trouble locating these gems drop a line to Ken Backer at Beserkley, 1199 Spruce Street, Berkeley, Ca. 94707 and he'll send you mailorder information.



And 'Right Now' as Johnny Rotten starts off "Anarchy In The U.K." we come to the real guts of the matter. This single is an import on EMI but you should get it because it might possibly be the most important record of this decade. The Sex Pistols are brash, vulgar, abusive brats that have found a means to their madness ... Rock 'n Dole. The song opens with a slicing chord burst that feels like King Kong driving a giant lit cigarette into your eye. The lyrics rave about 'antichrists ... anarchists ... I use the NME (enemy) and lots of I ... I ... I ... I!' Steve Jones guitar sounds welded to the top of the volume knob and Rotten is pure ROTTEN. He snaps and snarls like some glue - bend vampire let loose in a paint thinner factory. The flip, "I Wanna Be Me" is equally nuts. The finest bombardment of strung together musclemindedness since, dare I say it, The New York Dolls. These are kids that think a 'rock star tax shelter' is a place where you keep little nails and pins till you're ready to go on stage and stick them through your earlobe.



You are going to be hearing a lot more about The Sex Pistols (and The Hotrods, The Damned, The Clash The Vibrators, etc.) in the months to come. If you want to keep one step ahead of everybody you'll have to try getting in touch with people that deal in import records. Two of my favorite sources are The Golden Disc (228 Bleeker St., NYC 10014, Tel. 212-2557899) and Discophile (26 West 8 St., NYC 10011, Tel. GR 3 1902 and ask for Mike).

Another single brimming with all the things that make up future - rock is Talking Heads' "LOVE ... BUILDING A FIRE" / "NEW FEELING" on Sire. Until the LP is released this stands as a fine example of music conceived in the head but played by the heart. Talking Heads have enough sense to balance their rather intellectual stance with a keen awareness of music that can make you move. And if it all seems too heavy for you give Richard Hell's "BLANK GENERATION" / "YOU GOTTA LOSE" / "ANOTHER WORLD" (on ORK Records, P.O. Box 159, Cooper Station, New York 10003) a listen. Hell has cornered the market on rock and droll with his monomantic singing and guitar playing. ORK needs about three dollars to send it to you but those songs are well worth a buck apiece.

"THE BABYS" (Chrysalis) Anyone wanting to know what I think a rock band should look like need go no further than the cover of this debut album. What amazes me is that these four guys decked out in tight sport jackets, vests and jeans sound as good as they look. Many of the tracks bear a remarkable resemblance to a sort of uptempo Free sound; gobs of whining guitar runs, gruff Paul Rodgerish vocals and throbbing bass fills. But that's not all they can do. "Over And Over", sung by Tony Brock, counterbalances the arrogant stance of singer John Waite with a keyboard frilled arrangement that takes me back to the kind of music Eric Carmen used to make.



Another highlight of the album is a powerful version of "I Love How You Love Me" billowing with husky emotions and those arching amplified guitar chords that duplicate the vocal melodies of the song. A number of the songs rework ground already covered by Bad Company but that isn't meant as a criticism. This is the sort of group that makes me start doing embarrassing imitations in front of a mirror. They're English and you know it from the first groove thru to the last. Until I see them live I'm having a good time trying to guess which one is playing those Kossoff licks and who's responsible for those tempestuous vocals.

SYMPHONIC SLAM (A&M) This unit features a guitar player that loves to make his guitar sound like a synthesizer. Doesn't he realize that I can't even stand it when a synthesizer sounds like a synthesizer!

GENESIS "WIND AND WUTHERING" (ATCO) That a group of very serious musicians should keep on trying to underplay their role as chordless heavies is the joke of this LP. It was more fun when they had this lead singer who scalped the top of his head and dressed up on stage like a cancerous wart.

STARCASTLE "FOUNTAINS OF LIGHT" (Epic) Yes, YES. Therefore NO. What purpose be there in a rock group that has neither the desire nor the ability to deliver at least one hook per LP?

NRBQ "Who Are Those Guys" (MCA) more important, who gives a damn.

"EVITA" (MCA) Brought to you by the people that repackaged the New Testament, Rice and Webber firmly believed that the next big trend must be women that tended the sheets of dictators. I once saw Elliott Murphy almost get laughed off the stage for trying to sing a song about one of Hitler's old flames. This two record disc is twenty times more offensive.

HE DON HARRISON BAND "RED HOT" (ATLANTIC) And I still believe that we didn't need the original Creedence Clearwater. This revival is banal at best.

KEITH HERMAN "GOOD NEWS DAY" (MIDLAND) proves that it is possible for someone to make a whole LP that sounds like outtakes of "Silly Love Songs", sound like modern McCartney and not dispaly much in the way of talent. Wonder what he will do next? Marry a rock photographer and cut a three record disc at The Madison Square?

THE RAMONES "LEAVE HOME" (SIRE) Now this is more like it. Some years ago I fell for a band called the Seeds. Here were a group of creepy - crawlies that took the knowledge of one and a half chords and actually broke into the national charts via "Pushin' Too Hard." That success didn't make them change those chords. They just kept pounding out the same riff no matter what the length of the song or concept of the album was. The energy came from the sound and not some ever changing structure. The Ramones have rediscovered that Seed-seed.

This new record is a strict continuation of the earsplit tactics that made their first record a masterpiece of blinder - minded exuberance. There have been improvements, Joey's voice is flirting with various interpretations of the basic drone / DeeDee's opening count-offs are included on some of the cuts, but the basic banal - bliss is still intact. Lots of songs (14), lean lyrics and the continuing story of glue / sex / gore all intended to split rather than bait the brain. What better way to get it across than quote "Pinhead" in its entirety;

Gabba Gabba

We accept you

We accept you

One of us.

I don't wanna be a pinhead no more

I just met a nurse that I could go for.

D-U-M-B

Everyone's accusing me.

Every nation could use a bit of that economy. You say you want ballads? Try (the beginning, at least) of "You're Gonna Kill That Girl". Eulogy to Kitty Genovese? Life on the wrong side of Austin Street? Who cares. This junk is beautiful! Make it the music that you hear every time you turn on an AM radio and we just might be able to save the socks (and sneakers) of r'n'r from commies like Yes, Lynryd Skynryd and Nurd Sedaka. God, listening to these guys even makes me write gooder.

THE RUNAWAYS "QUEENS OF NOISE" (MERCURY) Memo to Kim Fowley: Get in touch with Danny Fields (Ramones Management) and find out the right way to 'guide' your pack on the riggings of rock. This proves how honest I must be. What is a positive review of The Ramones LP gonna get me? A handshake from DeeDee? A pat on the back from Joey? Not a big deal compared to the gratitude those lady runaways might display if I told you that "Queens Of Noise" was the greatest thing since Mary of The Shangri-las. Right with these words I have the power to win a date with Jackie Fox and what do I do? I blow it by saying that this record is a waste of time. Sure, I'll keep it because the cover photos are a joy, but this band needs help (the ingredients are still there) and Fowley isn't the answer.

"AHH ... THE NAME IS BOOTSY BABY" (WARNERS) Yeah, I like black music but only when it sounds like this stuff. Bootsy's Rubber band now holds the distinction of being the only funk group to receive two positive reviews in a row from Spinaddict.

AVERAGE WHITE BAND "PERSON TO PERSON" (ATLANTIC) Anglo - soulsteppers desperately trying to pick up the pieces, opt for a live stab and find themselves sinking fast. Proves that what's right for Frampton may not be right for White.

GARY WRIGHT "THE LIGHT OF SMILES" (WARNERS) Gary doesn't like guitar players (was Luther Grosvenor such a mean dude in those Spooky Tooth days?). He also hasn't changed his songwriting style very much in the last seven years but I guess that's OK since nobody paid much attention until the success of his "Dream Weaver" disc last year. Wright leans a bit too heavily on his ecclesiastical roots but the riff-heavy songs are often quite engaging and his falsetto voice works well in the middle of all those keyboard posturings. I'd rather you go out and buy the record he produced for Peter Ivers but this stuff is nice enough ... I think. Almost forgot ... He comes from Jersey and doesn't hang around with Bruce Springsteen. Good for

him!

BARKLEY JAMES HARVEST "OCTOBERON" (MCA) What this country needs is a good (and deserving) Moody Blues substitute. BJH fill the bill and then some. The 'then some' includes some lively rockers / hot guitar work / and three members that look like Justine Haywood. I own every record they ever made and hope their continued lack of huge success doesn't keep them from making tons more in the future. If only they could score one solid "Nights in White Satin"...

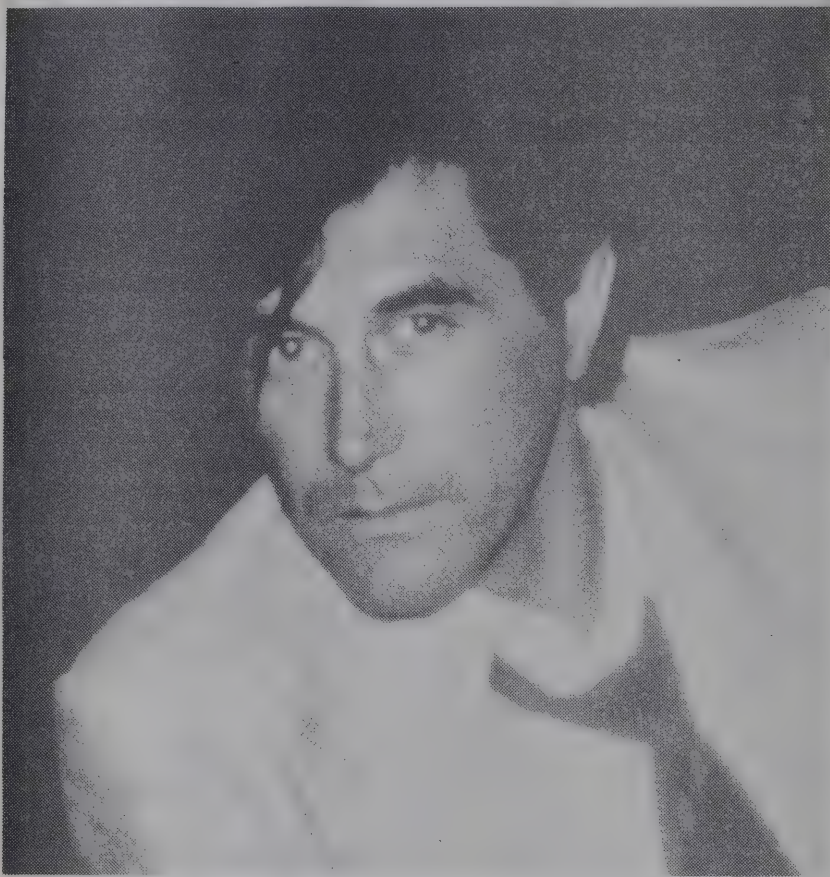
BANDIT "BANDIT" (ARISTA) Do you miss Steve Marriott ... or Humble Pie ... or the old Small Faces ... or do you just hate bands like Wild Cherry? Try Bandit. Here is a tough - tight British band that hasn't let the current haze of disco - shuck cloud up their R&B visions. Jim Diamond has one hellava mean voice that gets gobs of sympathetic support from the combined electro - clashings of guitarists Danny McIntosh and James Lutherland. Even the slow songs burn.

THE KINKS "SLEEPWALKER" (ARISTA) For many years this band was very dear to me. I fanatically collected everything they touched. In fact, Dave Davies was the first bonafide rockstar I ever talked to. That was a thrill. The last few years haven't been. "Sleepwalker" marks the end of all those endless concept albums that Ray has devoted so much attention to. At last, a straight ahead Kinks record with songs that have nothing conceptually to do with each other except for the fact that they are pure Kink-rock. Ray has avoided the pitfall of having too many words per song that befell his last few efforts.

And Dave is screaming away in that high pitched voice that knows no comparison save perhaps the piercing sounds of his own precious guitar work. This record is the start of a whole new phase for one of music's greatest contenders. I must add here that the recent live show I saw displayed none of the power that runs rampant on this disc. Live, Ray still fell back on that gay, actor shame coupled to irritating female singers and wimpy horn arrangements. Dave looked embarrassed. Ray should have been. They should forget the last few years and embrace the power of "Sleepwalker" as their key to their renewed glory. I hear a couple of singles here ("Sleepwalker", "Life On the Road" or "Mr. Big Man") and the swagger to make me a Kink - collector once again.

That's it for this round. If you want to keep up with that British scene we've touched on, you'd best get hold of issues of The New Musical Express. The editors of NME, Nick Logan and Bob Wofinden, have also just put out "The Illustrated Encyclopedia of Rock" (Harmony). It's well worth the eight dollars, being filled with color photos, discographies, obscure facts and tons of LP cover reproductions. The accent is decidedly British and the back cover even has a blurb about Gram Parsons so you know it must be great. And don't forget that my required reading is your mail so keep on writing. □

ROCK & ROLL HOTLINE



Bryan Ferry's solo career is moving full steam ahead as the former Roxy Music lead singer creates a totally separate identity for himself with the end of the Roxy Music era. Bryan's major solo tour of England got underway in February with a series of dates that included three sold-out nights at London's Royal Albert Hall. In his backing band were Chris Spedding on guitar, John Wetton on bass, Paul Thompson on drums, Mel Collins on horns, Ann Odell on keyboards, and vocalists Paddie McHugh, Frank Collins, and Dyan Birch on backup. Bryan's latest album, *In Your Mind*, was released to coincide with the beginning of the tour. After dates in Europe, he will head to the U.S. for a major tour here.

Angel drummer Barry Brandt is all smiles with the release of Angel's third lp, *On Earth As It Is In Heaven*. Those of you who haven't seen Angel yet will be in for quite an evening when you attend one of their concerts. Not only have they been working hard perfecting their musical style, but they've built a stage show that is literally amazing — the reason being that the band materializes magically at the beginning of the show and at the end of the set they *disappear*. The magic illusions were custom made for them in Los Angeles and they're trying them out on their tour of Japan before bringing them back to the U.S. for their spring tour here.



Bob Seger has been at it since the mid-sixties, but only recently has he gotten the attention of the entire US rock audience. Like Ted Nugent and a few other guitar men, Bob just kept playing and getting better, waiting for the right moment when he could walk out onstage and get the star treatment he deserves. Now his latest studio album, *Night Moves*, has let him accomplish this. Bob gives credit to his band, the Silver Bullet Band. "These guys are great," he says, "and they took a big load off my shoulders. I'm a decent guitar and piano player, but nothing extraordinary. Now I don't have to worry about carrying the instrumental load and I can concentrate on my singing and working the crowd."



WHAT'S UP

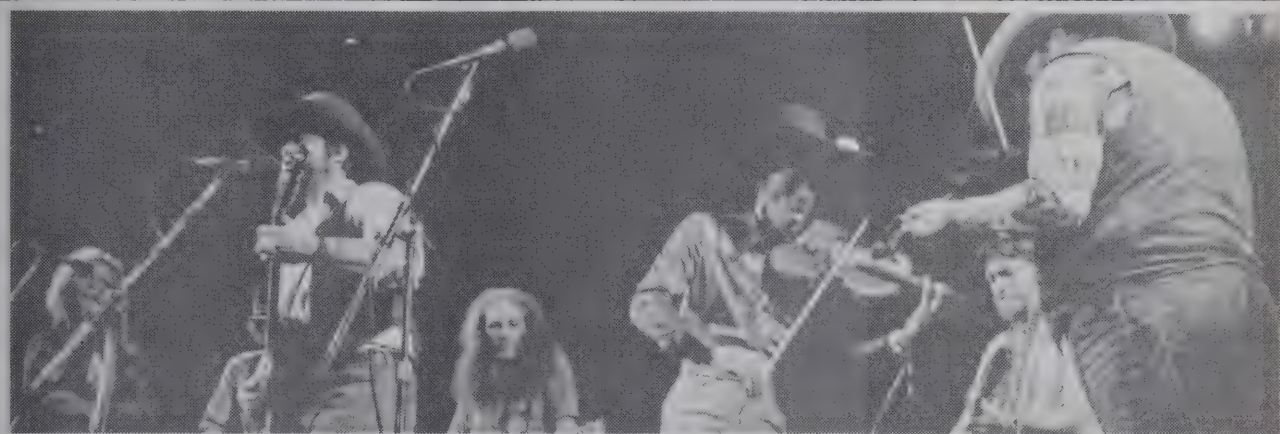
Carly Simon said to be considering doing a new album which will be her version of other rock stars' songs ... Hunt and Tony Sales (Soupy's sons) set to play with Iggy Stooze on his upcoming tour. Whether David Bowie will also backup Iggy on the tour remains to be seen ... Van Morrison has finished his long awaited new album and is planning a tour of the U.S. ... Patti Smith in NYC doing a book of her poetry, interviews, and rock and roll stuff for publication, probably next fall, by G.P. Putnam ... Gregg Allman's new band is called the Gregg Allman Band and includes Rick Hirsch, Bill Stewart, and Calvin Arlene...



Ace strikes a chord as Kiss launch into their set. The Kiss boys have been extra busy recently. They filled Madison Square Garden in New York for their first major appearance there since their very early days, then headed off for a headline tour of Japan on which we'll have more in upcoming issues. Also happening on the Kiss scene is the first Kiss comic book from Marvel which should be nearing your newsstands by the time you read this.



The Ramones rest for a moment and pose for a photo after the release of their second album, *Ramones Leave Home*. The band has begun a heavy tour schedule that will take them across the U.S. in the coming months and then head them off to Europe where they're as much a sensation as they are here. Recently a Canadian Broadcasting crew stopped by NYC's CBGB's to film the Ramones during a standing room only set. One of the Canadian TV people asked the Ramones if they were "Punk" rockers. To which the boys replied, "Nope, we're just a rock and roll band."



Charlie Daniels trades fiddle licks with Papa John Creech during the Third Annual Charlie Daniels Band Volunteer Jam held in Nashville's Municipal Auditorium. Also pictured joining in the jam are Willie Nelson, Toy Caldwell of the Marshall Tucker Band, Hughie Thommansson of the Outlaws, and Bonnie Bramlett. Not in the photo but on hand for the event were the Winters Brothers Band, Grinderswitch, Tanya Tucker, Mylon Lefevre, Jimmy Hall from Wet Willie, Johnny Rodriguez, and others.



Blondie lines up for photographer Bob Gruen to get this spacey shot. Blondie has released their first album on Private Stock Records and are already getting heavy airplay on several cuts. The band came out of the New York rock scene, but they've gotten attention from Germany to Japan. Recently they video taped a segment for Rock Concert and flew to Los Angeles for an appearance at the Whiskey.



The Sex Pistols rock out in London. The band got dropped by their record company but that didn't stop their fans from making their first single, "Anarchy In The UK," into a hit. Now they're looking for a new record company so they can continue to record and trying to get adults to stop being afraid of them so they can get concert halls to perform in. The way they're being treated by the press and older people could make your blood boil. It's just the same as when the Beatles and the Stones first started, but the people who like the Beatles and the Stones now are among those who don't seem to be able to cope with the electric energy rock of the Pistols.

THE HIT PARADER INTERVIEW

With Lisa Robinson

To put it simply, *Television* - the group - is a New York based band comprised of guitarists Tom Verlaine and Richard Lloyd, drummer Billy Ficca and bassist Fred Smith.

But because of their uniquely experimental rock music, and the presence of lead singer / guitarist / songwriter Tom Verlaine, who is a truly charismatic rock figure, this band is much more than your ordinary underground sensation.

While I've willingly stayed in CBGB's until 4 A.M. to hear the final note of *Television's* second set, I find it difficult to define their music. Their guitars are magnificent; Verlaine has been compared vocally to Dylan, musically to Hendrix.

Critics have called *Television* the "Stravinskys of rock and roll", "the aural equivalent to Dr. Caligari's Cabinet", and said, "To call *Television* 'punk rock' would be to describe Dostoevsky as a short story writer".

This interview with Tom Verlaine was conducted in Wartoke's New York offices on January 5, 1977 - just prior to the release of *Television's* debut LP, "Marquis Moon".

HP: What were your hopes, plans, dreams and ambitions for this first record?

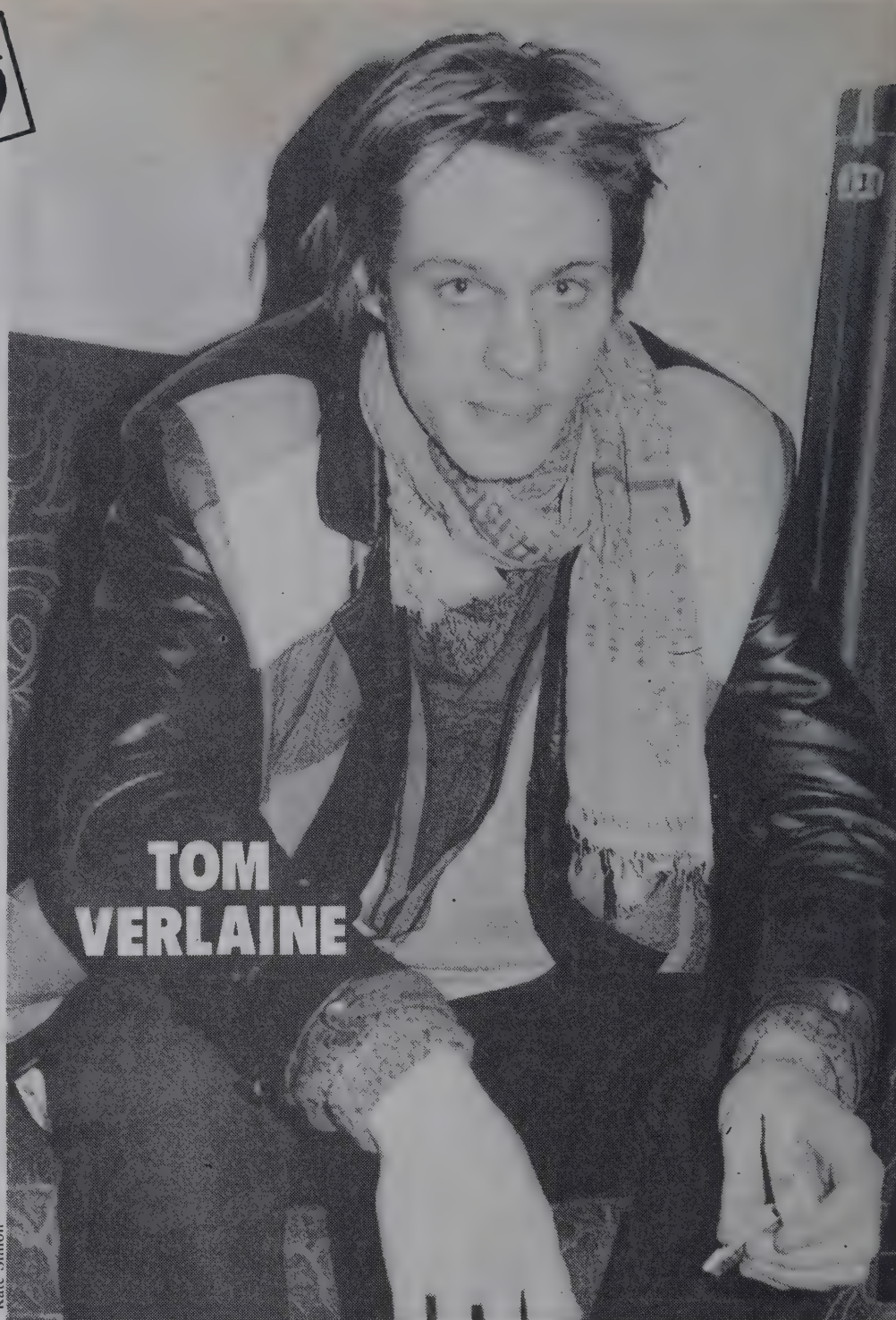
Tom: The major concern was getting a decent sound. Not necessarily an Elton John sound ... or a West Coast sound ... but like an East Coast sound, like Springsteen's records have a good sound.

HP: Up to a certain point, do you feel you were inhibited on stage by the equipment you were using?

Tom: No, in fact our stuff sounds better on stage than it did in the studio. By the time we got to the studio, after two nights in the studio all our equipment was almost useless. We had to rent amps for the studio, because our amps were falling apart - completely. We would call up SIR (Studio Instrument Rentals) and have them deliver eight amplifiers, and out of those, six were no good ... it was a whole routine.

HP: But did you find it a problem in the studio ... just making that transition from playing in small clubs and making demos to doing the actual record?

Tom: Well, I don't think the studio is a big deal. I think what you have to do is be in tune ... Really. All you have to do is to be in tune ... everyone in the group knows what performance of the song is the strongest, so there are no arguments.



"I don't like being associated with anything ... It's like everything begins with a certain inspiration, without preconception or idea, ends up in politics."

Anybody can hear if the bass drum falls over, so we can't use this take or that take, or this take is out of tune, or that one is too rushed. Anyone in the group who isn't a maniac can hear that, listen back to a tape and know that "I blew it again" ... My policy is that you do it three or four times and then you forget it and go back to another number. Then maybe come back to it the next day, or maybe the next week.

HP: How long did it take for you to record?

Tom: I think it was about twenty days. The last days we were working 14 hours

to get certain things. I really had a good time ... we worked about seven days a week.

HP: What problems did you run into other than the equipment?

Tom: It was just that the equipment was all falling apart. Like the board was falling apart. There were some bad connections in the wires, and there would be some crackles, and it wasn't because of anything going on in the room, it was because of the board. That was the main problem, as far as I can tell; it happened with the voices too...

HP: You personally seem pretty dis-

ciplined. I don't think I've ever seen you stoned, or drunk ... It's pretty unusual for a musician, especially in this particular scene...

Tom: Well, I'm not conscious of it. I don't have the kind of health that I can take a lot of stuff...

HP: Did you ever?

Tom: Oh yeah ... I went through years of doing all that stuff ... from about 19 to 22 ... I don't know, the only thing that happens to you is you have peak experiences that sort of last with you, and you have certain experiences that are so horrible that you don't want to take the chance of repeating them at all. I don't think I'm disciplined enough. There are people who can write several songs a day. I really wish I could do that but I can't ... Also, you have to realize that you need a certain discipline to get things done. If you leave one thing out of an airplane, it won't fly right. You have to do everything on the ground to make sure it works.

HP: Do you feel that some of the people in the band have pulled themselves together in a way that wasn't evident a year ago?

Tom: Well, they have to. Everybody has their own set of problems, like my problems aren't Lloyd's problems ... Billy's problems aren't my problems ... but you have to pull yourself together. The whole pace changes when you're making a record. That's the thing I'm noticing now. There's a whole acceleration of pace. I don't know what it is, exactly. Maybe it's just that when you do a record, it might fulfill some idea you had about it. I wanted to do a record since I was 16, and I don't fantasize about it. Even then, Elektra was the label I was fascinated with, really. When I was 16 it was the Doors, and Love, and I thought their covers were great. It looked like somebody there really cared about the sound. They had the first great rock engineers, they really cared about it. It seemed like the hippest label, it was the hippest label. But there's this thing about pace, I don't even know what it is. It's really a mystery. But you feel like even if you aren't doing anything ... my days aren't that different than they were a year ago ... but I do feel that there is some acceleration.

HP: Do you feel you're on a different level now, now that you have an album out?

Tom: I don't know if it's a level, I don't think it's a level. I know there is some feeling of it being too fast.

HP: Really? After all this time?

Tom: Really. yeah. When it happens it starts to happen fast and I think it happens a little too fast.

HP: You can't deal with it?

Tom: Well, I have to deal with it. I think there is a way to slow it down, too. It's just a matter of letting everyone you are involved with know that you're not going to run around like a maniac. That you're going to take your time with this. Even if, before you could take your time with it naturally, now you actually have to slow down just to take your time. It's a feeling I'm not used to.



Television ... is Billy Ficca, Richard Lloyd, Tom Verlaine, Fred Smith.

HP: Do you think there is going to be a misconception on the part of the media, or kids across the country, that you're a 'New York band'?

Tom: Well, there are always misconceptions, I guess. It's really a matter of how much airplay we get. If people just hear it ... all I can say is they should hear it. If they hear it, they won't have any misconceptions.

HP: You never really hung out very much...

Tom: Well, that's a matter of being shy, really...

HP: Is it that, or is it that you wanted to disassociate yourself from this particular scene?

Tom: No, I don't like being associated with anything. It's probably inevitable that you are associated with something ... There's this friend of John Cage's, named Morton Feldman, he's like a modern composer. His music is close to being no music at all. It's just these little sounds. He got close to Cage, and Cage, of course, was like the politician of the whole 1950's avant garde, classical music thing. Anyway, this guy Feldman said that everything begins with a certain inspiration, without any preconception or idea, and ends up in politics. I don't mean politics of democracy, or political ideas, or that sort of thing. It ends up with ... well, "Blank Generation" is the example of a political song. If something begins with a certain idea ... and ends up in politics ... politics, politics, what's another word for it ... Well, ends up academic.

I think the New York scene is ending up academic, in a certain way. I think people already think of it in a certain way ... If the words 'New York' are used in our ads, it's immediately going to register that the other bands from New York have used the same thing ... and that's politics, that has nothing to do with anything. I think our company wants to use it, because they want to present us as the best act from a certain place...

HP: Well, that's okay...

Tom: Yeah ... but New York groups have a reputation of being more personality, more like they are inspired amateurs. I like that, I have nothing against it ... alot of reggae music, to me, is made by inspired amateurs. I like that whole thing. But I think it should be seen for what it is. I don't think it should be ... I don't think it needs to be called anything more than inspired amateur stuff. It is inspired. The level of inspiration is not that high, but...

HP: You're talking about others, right? Not you ...

Tom: Right.

HP: Do you think the level of inspiration is higher with your music?

Tom: Well, fuck ... I can't sit here and say that it is, because everybody sees their own stuff the same way. I do think we have more ability. I definitely think we have more ability than most of the groups in New York. I haven't seen them all, but most of the ones that are on record anyway ... But I think that's obvious to anyone who sees us.

HP: Do you think of yourself as amateurs?

Tom: No. I definitely don't think of ourselves as amateurs. In fact, I would be embarrassed by doing anything amateur. The only way you can defend being an amateur is through an artistic point of view, which to me, is what Jonathan Richman does. He is like the perfect inspired amateur ... although I don't think he's so inspired, either, you know? 'Cause his whole thing is like ... amateurism is holy ... and I don't respect that. I like it, but I don't respect it. I don't hate it, it's just that the whole thing leaves me cold. It's like they're afraid of losing something. And I don't think you can go through life being afraid of losing something.

HP: How do you feel about this whole New York scene thing that has grown up around CBGB ... you must be surprised in a way, since it was you who convinced Hilly to let bands play there...

Tom: Well, in a way, I wish there was a real scene...

HP: You mean like Andy Warhol's Factory in the 1960's...

Tom: Well, I don't think it would hurt. That kind of stuff is exciting, and I don't think there really is one...

HP: How do you feel about all the stuff that's happening ... knowing that you have the record out, and you can play ... you don't have to worry about another job ... like in a bookstore again...

Tom: Oh, but I am in that situation, though. In a way. I mean I may end up working in a bookstore, I don't know.

HP: You think so??

Tom: Well, you never know what's going to happen. I have no idea what's going to happen. I don't know how commercially successful we're going to be, I don't know what to say about this. I don't know who our audience is. Or the age group. I can't predict any of that stuff...□

To be continued.

FOOTNOTES ON ROCK STARS

by Scott Cohen

JIM DANDY MANGRUM

Jim Dandy prefers silver to gold. He wears a silver wrist band on each wrist and four silver rings (two with turquoise inlay) on the right hand. He usually performs without his shirt. He never wears underwear.

He was born (not surprisingly) in Black Oak, Arkansas (pop. 200). Black Oak does not have a stop light or an elevator. There is one phone booth and two fire hydrants. There were only two girls in town his age. One moved away to a private school and the other went out with the town jock. Jim Dandy left town.

His first p.a. system was a Rawling's which he stole from the Black Oak Public School System, along with eight voice microphones, a bass amp and a Bell and Howell movie camera. He is currently working on a book called *Thieves' Hymn*.

He lost his virginity when he was twelve in a hay loft with his "kissing" cousin.

He is a hit with both 13-year old girls and 32-year olds. His motto is, "If they want to get to it, I'll do it."



KEITH moon

"Give me your best table," Keith swaggered, slipping the headwaiter a wad of play money. "Right this way," the waiter chuckled, leading him to the best table in the house. And what a table — a perfect view of the dance floor, the other tables and the ladies' room. "What a table!" he roared, breaking the legs off, one by one, then setting fire to the rest of the club.

Keith Moon, age seventeen, walked into a club where the Detours were playing, boasted that he was a better drummer, sat in on one song ("Road-runner"), broke the bass pedal and two skins and was hired on the spot. The Detours later became The Who.

Before becoming a musician, Keith Moon raced cars. He once hit 220 mph before he ran out of road, flew over a canal, through a couple of barbed wire fences ... The last thing he remembers was

the suspension coming out of the body work.

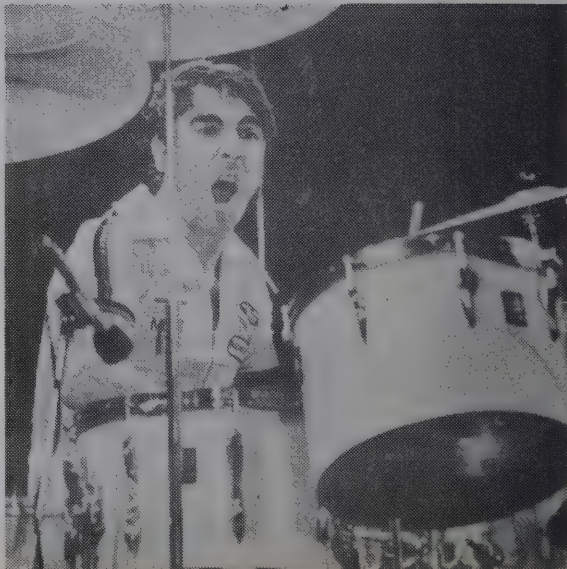
He once parked a Lincoln Continental in the swimming pool of a Holiday Inn. He remembers that the nicest thing about the pool was the Lincoln.

He lost his front tooth when he ran away from the police and slipped on a piece of marzipan. His tooth now sits in his bedroom. He only wears it on special occasions and with his dress suit.

He has no hospitalization.

He once played a concert with two broken ankles. He has also broken his collarbone, spine, wrists, fingers, eight gold records and four platinum.

He once bumped into Rod Stewart on a train. Both were on their way to visit their dates, who coincidentally were sisters. Keith eventually married one of the sisters, but Rod never married the other.



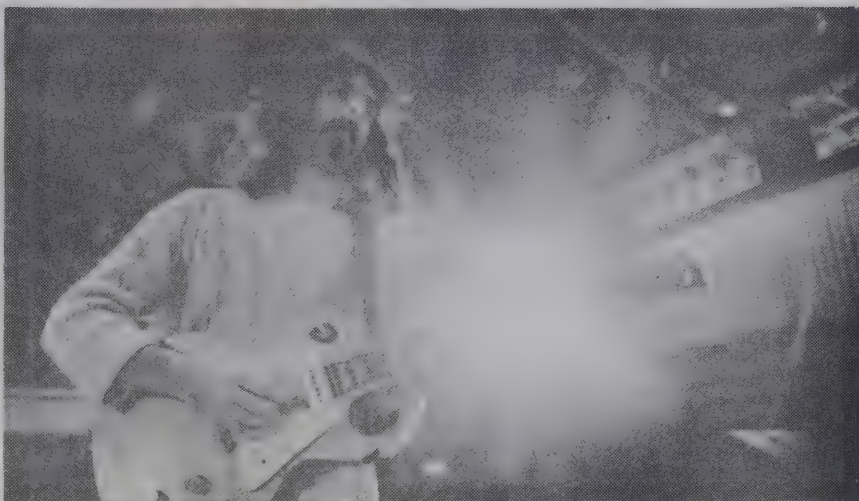
FRANK ZAPPA

Frank Zappa looks like a hippie, but he's not. He never takes drugs, he thinks flower power sucks, and he thought the "Summer of Love" was a drag. He prefers Willie Mae Thornton's version of "Hound Dog" to Elvis Presley's.

Zappa's band played its first gig on Mother's Day (hence its name). The Mothers of Invention lp *Freak Out* (1964) was the first double album in rock 'n' roll.

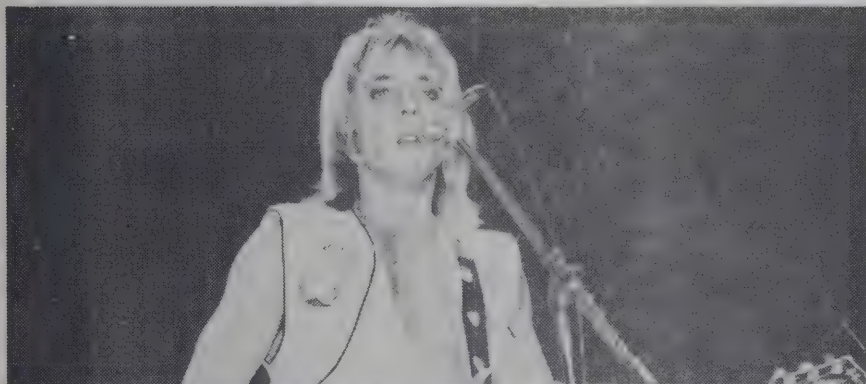
Zappa formed his own record company, Bizarre Records, and recorded Alice Cooper's first two albums, The G.T.O.s, Wildman Fisher, Captain Beefheart, Dr. John, Van Dyke Parks, Lowell George, Kim Fowley and Aynsley Dunbar, among others.

He has three kids: Moon Unit, Dweezil and Ahmet. Had Moon Unit been a boy, he would have named him Motor Head.



Ed Caraeff

MICK RONSON



Mick Ronson worked in a paint factory, a garage, a mobile grocery and was the gardener at an all-girl school. His greatest ambition in life was to be a landscape gardener.

In 1969, he met David Bowie at a mutual friend's house. Bowie was on his way to play at a radio station and asked Mick along. They played together until 1974.

Mick Ronson's greatest regret in life was dying his hair platinum. At first it was silver - blue, then silver, then green, then it began falling out. Now it's just about back to normal.

BRYAN FERRY

Twilight falls from a tremendous height, hitting Bryan Ferry on the head — just as his foot hits the gas pedal. The convertible rips along the tropical highway, the gas pedal bathed in moonlight.

Bryan Ferry's album jackets are just like little dinner jackets.

On the cover of *Another Time Another Place*, the man in the pink cardigan with an eye on the girl in the lavender dress was the first man ever to appear on the cover of *Vogue*.

While in his Americana period, Bryan Ferry was very fond of boxer shorts.

Rita Hayworth is his favorite movie star.

His feeling about motor boats is "yes and no."

Bryan Ferry goes best with palm trees and mangos.

His idea of a dream city is Paris. His idea of a dream date is going from club to club, sometimes capping the evening with a little roulette. Bryan Ferry loves gambling. He hates losing. He likes pleasure boats and walking - the - deck routines. He loves high-life and low-life. It's just the horrible in-between that he can't dig.



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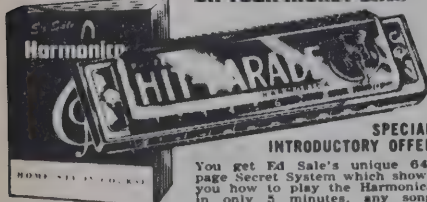
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GRACE SLICK

In the "Summer of Love" (1967) LSD was the drug, Speedway Meadows was the place and the Jefferson Airplane was the band.

The Airplane was the first San Francisco band to sign a record contract. They were the first with a psychedelic hit ("Somebody To Love") and the first to have a hit totally about drugs ("White Rabbit"). Grace Slick, the lead singer, was the first psychedelic female rock star.

Grace is 36. She grew up in Palo Alto, California. Her father was a professor. She attended Finch College (Tricia Nixon's alma mater). She worked as a fashion model in New York. She married film maker Jerry Slick when she was 21. Her maiden name is Wing (changed from Vinje). If she hadn't been married it would have been Grace Wing of the Jefferson Airplane.

Her daughter's name is China (god on her birth certificate). Paul Kantner is the father.

Grace Slick uses Conceptrol instead of the pill.

Her favorite brand of LSD is Sunshine.

She thinks being a rock star would be more glamorous if she had 84" breasts. She's happy she doesn't. She likes to sleep on her stomach.



LESLIE WEST



Leslie West's name was changed from Weinstein. He is a Jewish kid from Forest Hills, Queens. He was the best stickball player and pool shooter (nine ball) on his block. His Bar Mitzvah was held at the Forest Hills Inn. With the money (\$348.78) he got he went straight to Manny's and bought his first guitar (Stratocaster).

When he played his first gold record and discovered that it was Tommy Dorsey, he smashed a glass.

He lost his virginity when he was sixteen in the Rex Hotel, 48th and 8th Avenue. It cost \$20. □

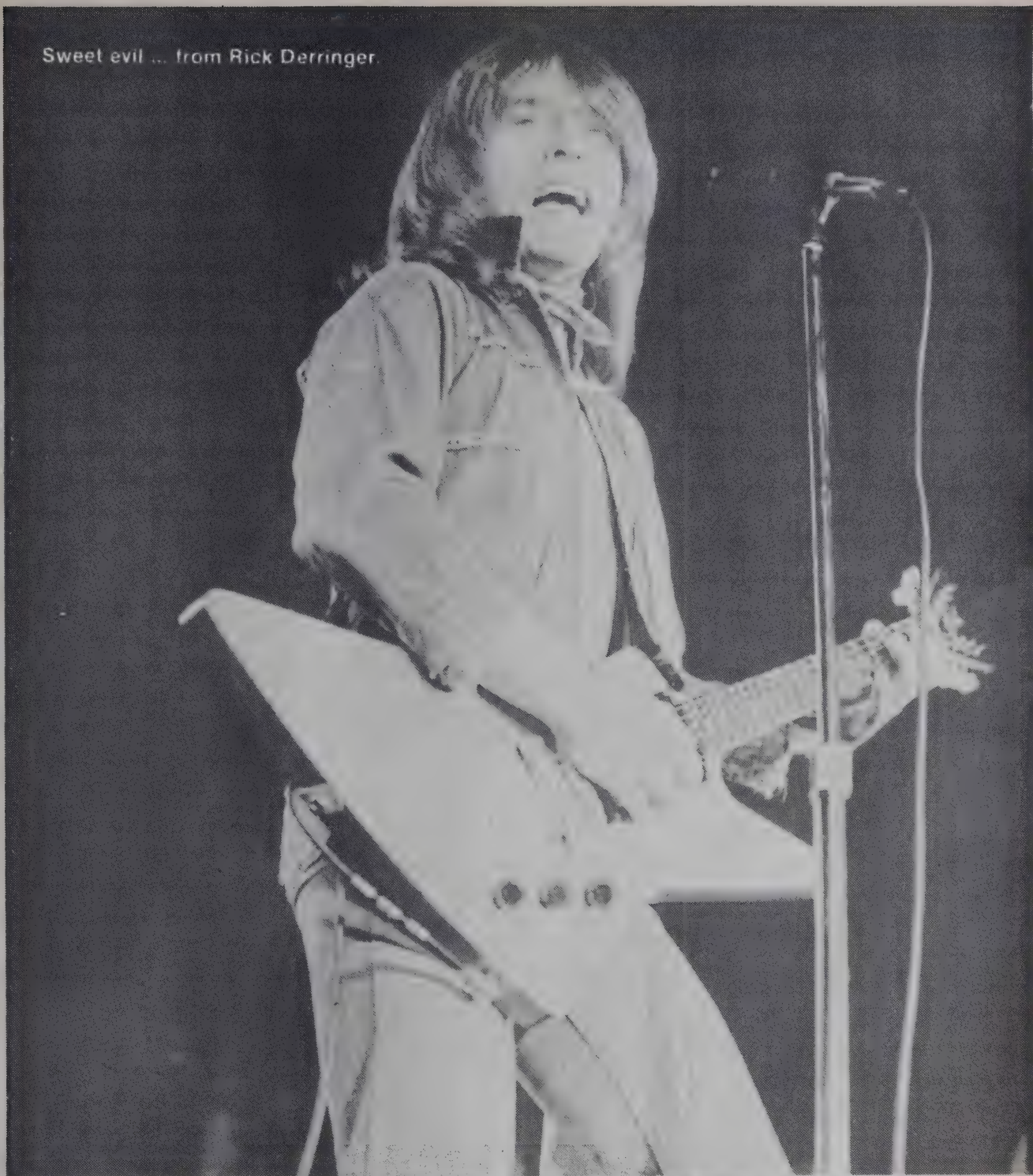
LOU REED



Some of Lou Reed's songs were originally poems that were rejected by the "New Yorker." Some of his songs ended up in magazines as poems, one appearing in the Harvard Advocate.

Lou Reed's favorite song is Nico doing "I'll Be Your Mirror."

Sweet evil ... from Rick Derringer.



Anastasia Pantos

DERRINGER

How Sweet? How Evil?

by Richard Robinson

I tap out the number on my phone and the buzz and click of the long distance call makes the needle on my tape recorder bounce. The line rings a couple of times

and then a voice comes on wishing me a good evening with a southern drawl and just a moment we'll connect you to Rick Derringer. It's another Holiday Inn

somewhere in the south and Rick is on the road with Derringer but taking some time out to speak with friends back in New York City about his latest album, *Sweet*

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Evil, on Blue Sky Records.

"We wrote bits and pieces of all the songs on the new album all during our last year of touring," Rick explains as I ask him how the song and title *Sweet Evil* came about. "Sweet Evil was one that I was working on starting with the chorus. I had the chorus in mind for it and I had the music in mind all through the whole last tour but it didn't get finished until we came off the road during the time we went into rehearsals for this album."

Rick explains how the band has developed in terms of recording. Their first album, *Derringer*, took about two months. Then they went out on tour for almost a year, opening for acts like Aerosmith, then they came off the road to start work on the second album before heading back out to open for Foghat. "We took about a month this time as opposed to two months the last time," explains Rick. "It was a month between the road and recording, to get it together in pre-recording. We started thinking about the second album right away after the first album. All of us started thinking about new songs. I think some of the guys have already started working on songs for the third album. But that's the way we'd like to try to do it. We'd like to try to make it a situation where even though it's hard to complete a lot of writing on the road, it seems like the best place to accumulate all the ideas. We try not to waste any time with it because before we know it, three to five months have gone by and it's time to start collecting all those things again and if you haven't accumulated them there's nothing to collect!"

One change between the first Derringer album and the second was the use of Jack Douglas as producer. Douglas has produced Aerosmith, Patti Smith, Starz, and a number of other artists. Rick produced the first album himself and the switch to Jack Douglas was an interesting change of pace. Rick hadn't had another producer other than himself since *All American Boy* some time back. I asked Rick what the reasoning was behind using Jack Douglas.

"I think that when you're producing yourself or your own group the best thing you can possibly do is give people an accurate picture of it," said Rick. "On the other hand, and sometimes that's the best anybody can do, but I think sometimes an outside producer can bring something you can't have producing it from the inside. The outside producer can kind of build on or elaborate on what he sees as an accurate picture of you."

As a producer himself, I ask Rick what he expects from a producer. What does he expect him to do for a band and an album? "Anything he can do," says Rick. "Any part along the line where he feels like he can make a suggestion that might be an improvement. He doesn't have to be schooled necessarily as a musician but he can still make I think musical suggestions as much as any other suggestions. We expect him to basically see us as something

and make the most out of that as well as helping out wherever he can. That's a lot of stuff. Our primary concern is to have a person who is objective on the outside. But it's hard to do, because that can't just be any person, it has to be someone who understands all the different things a producer can be or might be or shouldn't be. It's a really tricky job."

One of the elements on the new Derringer album is Danny Johnson who is the other guitarist in the band. He sings two songs on this album. I ask Rick if they'd planned it this way. "We did this pretty much the way we did the last one. We completed a bulk of material and then we kept whittling that down through the rehearsals and right through the recording until we ended up with ones that were all left on the album. I think Danny had four or five probably at the beginning. At one point we probably had sixteen or eighteen song ideas, that got narrowed down to about eleven or twelve that we finally recorded and then out of those the eight were chosen to go on the album. Two of them just happened to be Danny's. I think that's one of the things that shows maybe a little growth in the band, you can see that he wrote one on the first album, this time he wrote two."

Rick points out that he himself has written more of this album than the last one. "There is some growth in the writing," he says. "The band sounds more like a working unit on this album rather than the dream or hope at the beginning."

Speaking of dreams, I ask Rick what he thinks about how the band has developed; what he thinks about between the time Derringer first went out on the road and now a year later when they're on the second leg of the experience. Has the band changed? "I think it's just becoming more what we really wanted it to be," says Rick. "In the beginning we might have injected a song like 'You Can Have Me' because maybe we weren't sure if it was going to go that kind of a direction, if it does we should be covered. But the songs like 'Let Me In' and 'Beyond The Universe' and 'Sailor,' 'Comes A Woman,' that kind of stuff is probably the stuff that we felt most comfortable with and as it turns out that seems to be the type of material that works."

"When we first got together we all knew what we hoped the band would be but you never know until you play together for a long time, know each other for a long time, what people really like, what kind of music's gonna turn them off, what kind of music they're gonna get bummed out with, and what they're really gonna grow into. And I think if anything, the band has just grown like in the direction we all hoped it would. It's more of a rock and roll band than ever."

And with that I left Rick in the rock and roll night at the Holiday Inn, on the road with Derringer rocking and rolling across America as they build and grow into what they hope will be one of the best rock bands around. If you want to know how it's coming along, see them in concert, you won't be disappointed. □



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Sidney Smith

THEY'RE BACK

Led Zeppelin On Tour

by Lisa Robinson

MORE LED ZEPPELIN TOUR 1977

May 20th-Tuscaloosa, Ala; 21st-Charlotte, North Carolina; 23rd-Greensboro, North Carolina; 25th, 26th, 28th-Washington, D.C.; June 3rd-Tampa, Florida; 7th, 8th, (maybe more), New York City.

The telephone rang at five in the morning and the long distance caller wanted to know, "When will Led Zeppelin be in Dallas?"

And so, the hysteria begins.

After a two-year absence from the performing stage—mostly due to Robert Plant's car accident and eventual recovery — Zeppelin returns (they're probably here as you read this) to the U.S. for their big one.

They started February 27th in Fort Worth, Texas, and continued through Houston, Baton Rouge, Oklahoma City,

Dallas, Tempe, San Diego, and Los Angeles through March 13th.

After a two week vacation break, Zep will be back for concerts in April in the Midwest and Canada. May 1st through 19th find Plant, Page, Bonham and Jones collapsed, at home in England, and then back here for Southern dates, ending up in New York City for multiple shows at Madison Square Garden in June.

That's not all folks. Watch for the world's biggest band to return in the summer for a few of those big, outdoor stadium concerts. While last summer's

stadium saturation proved a bomb for many bands, Led Zeppelin will surely have no trouble filling these massive places.


The first time I saw Zeppelin close up was in Jacksonville, Florida, on their 1973 tour. Jacksonville was hot, and it was one of those cities where, when you got off the plane, it smelled as if they had a bread factory there. I had seen the band before, at Madison Square Garden years ago, but somehow I didn't feel the power,

(continued on page 62)

Zep fans know how subtle the shows are ... the heavy metal riffs aside, the music has changed.



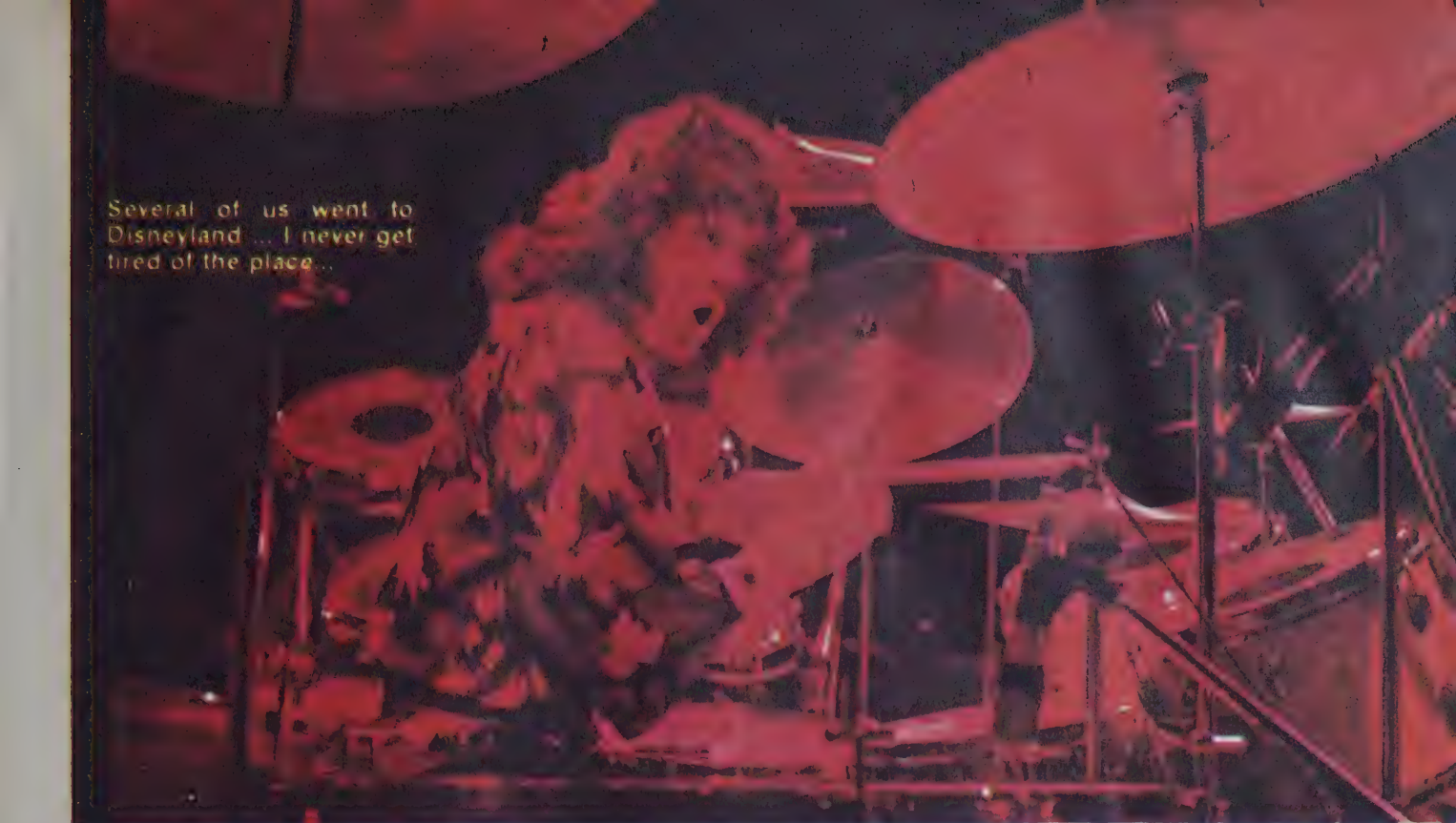
"The pull of the music, well, it's there, and it can't be escaped."



BEV BEVAN'S DIARY

We started rehearsals
the most boring part
of any tour.

The hardest song was
"Eleanor Rigby" which we
decided to add to the
show. It took us a whole
day to get the ar-
rangement straight.



Several of us went to Disneyland... I never get tired of the place...

Bev Bevan, drummer and co-founder of Electric Light Orchestra, is one of rock's most literate stars, having written reviews for *Melody Maker* and liner notes as well as being the main spokesman for ELO. Led by Jeff Lynne, who writes and produces the albums, and plays guitar and sings lead vocals, ELO's unique rock sound includes two cellos (played by Hugh McDowell and Melvyn Gayle) and one violin (played by Mik Kaminsky). ELO has two gold albums — *FACE THE MUSIC*, and *ELDORADO* — and two platinum, *OLE ELO* and the new *A NEW WORLD RECORD*. The other members referred to in Bev's diary (which will be a continuing *Hit Parader* series) are bass player Kelly Groucutt, keyboard man Richard Tandy, ELO manager Don Arden and road manager Bernie Boyle.

January 4th: It was a painful trip over from London to LA because I had dislocated a vertebra playing squash just before we left. I play squash all the time in England to stay fit, so I can play the drums with some venom every night. Anyway, I was in pain for the entire 13-hour flight. Feeling pretty sorry for myself, I called a chiropractor in LA and he came around, massaged my back, and then suddenly grabbed hold of me and gave me this terrible heel in my back. The loud crack reverberated around the room and frightened me to death, I thought he's broken my back, but in fact he'd pulled the vertebra back into place and it only took a few days until I felt normal again.

Photos by James E. Garrahan

January 6th: We started rehearsals, the most boring part of any tour. We picked four numbers off the new album to add to the show: "Livin' Thing," "Tight Rope," "Rockaria," and "Telephone Line." We've already been doing "Do Ya." Although we'd recorded these songs, we'd never actually played them together all seven of us, because in recording different sections were done at different times, so it took a few days of learning. The hardest song to learn was a version of "Eleanor Rigby" that we decided to add to the show; it took us a whole day to get the arrangement straight. It came out pretty well in the end, but it took ages and rehearsals are slow; everyone wakes up gradually because there's no audience to "get you up."

January 8th: Tried out lighting system specially designed for us. Later we went to Nudies, a famous LA western clothes store. Mr. Nudie has a crazy Cadillac with guns stuck on the top and a great pair of horns on the front. We tried a lot of things on; some of the suits costed \$3,000.00 but we all looked like Roy Rogers and Lash LaRue with them on and don't think that is quite our image. The salesman, who thought he was in for a \$15,000 sale, was quite upset.

January 11: In Dallas to try out the new sound system, but the trucks were late in arriving and we sat around the hotel watching re-runs of "I Dream of Jeannie" and the like...

January 12: More rehearsals. I always have the same problem at the beginning of a tour — my hands have gotten soft, and when I start battering those drums, they get cut up to pieces until I develop callouses again. I've taken to wearing a

golf glove on one hand which helps a little. They cost \$10 apiece and I wear one out after three shows. I wish we could get them free from Arnold Palmer or somebody.

January 13: Don Arden, our manager, gave us and the road crew a pep talk about the tour. It was a nice feeling, everybody being together.

January 14: Several of us went to Disneyland. I never get tired of the place.

January 16: A Sunday, so everyone called home to England since the rates are half-price. Found out the soccer results.

January 18: First show of tour, 9,000 people in Phoenix. It was really good first show with fewer mistakes than I expected. Phoenix has always been one of our best cities. It's always so nice to get the first show over and afterwards, me and Jeff and Kelly went to a restaurant and got rather drunk and started bending the silverware into little sculptures. A waiter came along and we thought he was going to be mad at us, but he was a young guy and said "go ahead and do anything you want — we're going to keep this stuff and frame it as souvenirs." Well, that really encouraged us and we got really silly.

January 19: Me, Jeff, Kelly, Richard and some of the road crew have gotten really into tennis, and we played it all day in Phoenix.

13,000 people in Denver. Great show. Elvin Bishop Band opened for us and was excellent.

January 20: Tuscon and a day off. More tennis during the day, got drunk in the hotel at night.

January 21: A good gig in Tuscon —



Bill Graham (front row, standing, second from left) looks upset, while Bev Bevan (to Graham's immediate left) looks exultant after ELO's come from behind defeat of Graham's team in volleyball. Other members of the ELO team are road manager Bernie Boyle (front row standing fourth from left), Richard Tandy (front row standing extreme right), Kelly Groucut (front row standing fifth from left) and Melvyn Gayle (back row standing second from right).

9,000 people sold out and our old friends Journey as opening act.

January 22: El Paso and a really good gig. We used to hate El Paso because one time we stayed there at a hotel that was having a convention of narcotics agents who terrified us by trying to pick fights and carrying guns. Now we have better feelings about El Paso. On airplanes, me and Mik have been playing a card game we made up called "shit on you." We are playing for a dollar a hand but it's bound to go up to five dollars before the end of the tour. At airports we are met by limos, and me and Mik have a non-smoking limo since neither of us like to breathe smoke. And as the only two non-smokers in the band, we have it all to ourselves.

January 24: San Francisco is one of our favorite towns. In the morning we played at the San Francisco Tennis Club, the kind of place we never could have gotten in a couple of years ago. Me, Kelly and

Bernie Boyle, our road manager, bought new racquets. We went to the Cow Palace early because Bill Graham, probably the most famous rock promoter in the world, had sent us a telegram challenging us to a game of volleyball. He set up backstage a court with a net and posters saying "Welcome ELO." He made up uniforms saying "ELO All-Stars" and "Graham's Crackers" and got us three young blond cheerleaders while his team had two transvestite cheerleaders — very decadent. It all started in fun, but we really wanted to win. After losing the first game (21-7), we won 21-14 and 21-17 and got a trophy for the office. Graham said it was the first time his team had ever lost. We felt great and played a great gig that night ... the best so far.

January 26: Las Vegas. Mik lost \$200 gambling before dinner. It took me until 3 in the morning to lose the \$100 I'd allowed myself. Jeff and Kelly each won

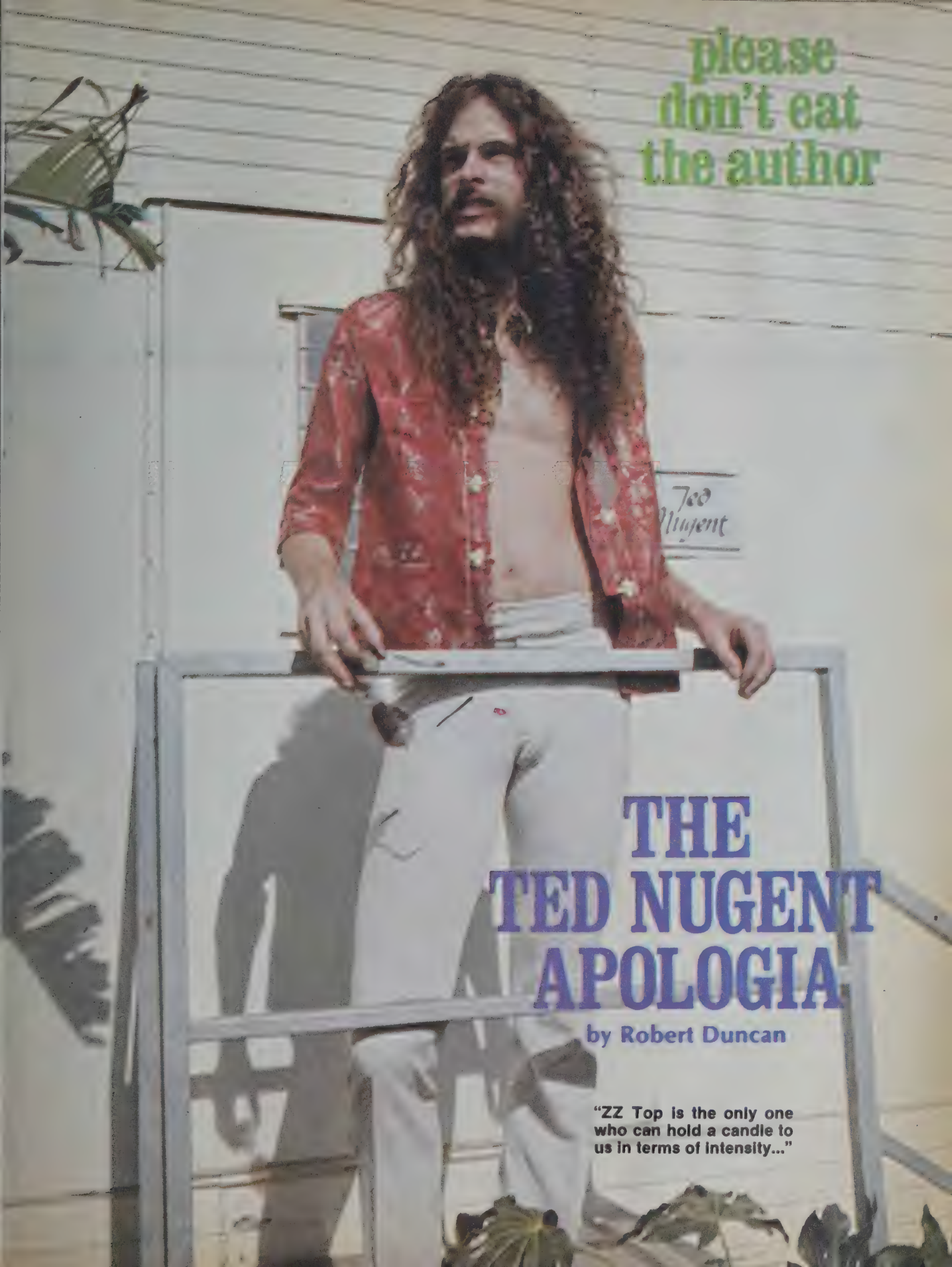
about \$50.

January 27: The first LA Forum date was sold out — 18,000 people. Since we've gotten more visual with lasers and light show and all, I've noticed the band has gotten a lot more vain. We spend a lot of time preening before the mirror and worrying about how we dress. We used to appeal to a cult following of a certain age group, but with the new album we draw a lot more young teenagers than before, especially young girls. I like that a lot, especially when I come out front to introduce "Strange Magic."

January 28: Bought cassettes at Tower: the new Eagles, Boz Scaggs, Emmylou Harris, Janis Ian, Al Stewart, and funnily enough Abba, which I think has great production.

January 29: Taped two TV spots for shows produced by Dick Clark: The American Music Awards and The Cap-

(continued on page 60)



please
don't eat
the author

*Ted
Nugent*

THE TED NUGENT APOLOGIA

by Robert Duncan

"ZZ Top is the only one
who can hold a candle to
us in terms of intensity..."



"Detroit is the real rock and roll capital of the world. Back in the 60's we created it from the vibrations there, the energy that was in the air."

I think you ought to go speak Spanish into a bag.

I've been into a Kiss bag. I even thought Aerosmith was pretty outrageous for a while. I can't get into it anymore.

Half - truths? you ask me. Of course, I have to be at least *half*-lying when I tell you I can't get into the Smith anymore. The whole truth of the matter is: several mornings a week I awaken and my first act of the day is to stumble sleep - soggy into the living room and put on "Toys In The Attic." Which I have finally guessed must be one of the five all-time great rock 'n' roll songs of the past five years. Of course — again — I have to be lying when I speak of Kiss in the past tense (i.e. "I've been into a Kiss bag"). Because the fact of the matter — the whole truth (again) —

is: I'm writing the book (literally).

But perhaps more important than that: My favorite new toy of my lifetime, my Sanyo telephone answering machine, uses Kiss' "Rock and Roll All Nite" (another of the top five of the past five) as background music for its announcement tape. (In other words, when you call me you hear: "Hello, this is Robert Duncan and I'm not home..." and in the background the whole time you hear "Oy wanna rock un roll awl noyt un pawty ev-vary deh.") So I lie a little bit. I still think you ought to go speak Spanish into a bag.

But I'm not lying when I say this: I grew up in another era. And I'm also *not* dating myself. I'm still only 24, and — more importantly—I'm still a lot younger than a) Steven Tyler b) Gene Simmons c) all the guys at *Rolling Stone* (save Willie

Altman), who actually believe they are the last word on rock 'n' roll and who will tell you what to listen to, despite the fact that they not only *never* looked up their mother's dresses but also — to compound a difficult situation — really *want* to be fat preppies in seersucker.

I don't kid you.

What I mean by saying I grew up in another era is that I grew up when a fella could have *one* favorite band. In late '63 I first became conscious of my ability to purchase records, which meant I no longer had to listen to my sister's Kingston Trio and Allen Sherman (may he R.I.P.), (he did *My Son, The Folksinger* featuring "Camp Granada") records, and could go out and buy my first two 45s which were "Forget Him" by

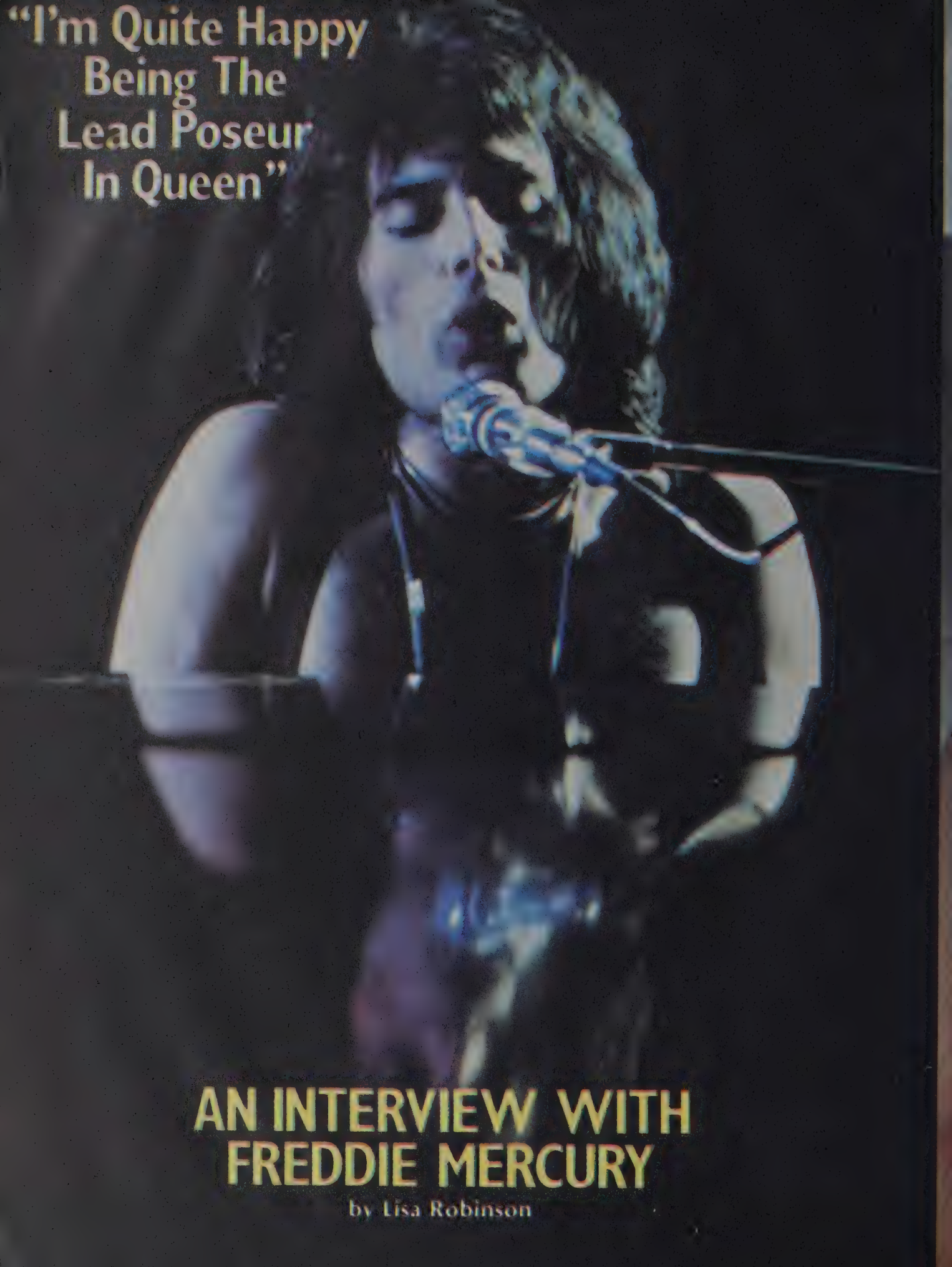
(continued on page 64)

"I'm not a maniac,
I'm just a livin' it-up-
mutha..."





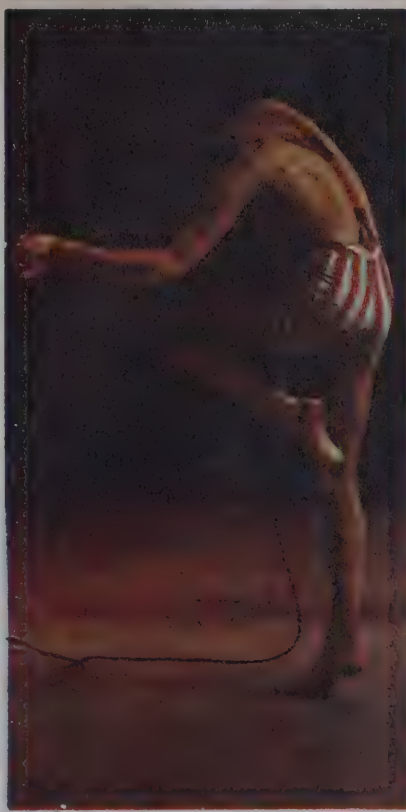


A black and white photograph of Freddie Mercury singing into a microphone. He has long, wavy hair and is wearing a dark, sleeveless top. The background is dark, and the lighting is focused on his face and the microphone.

**"I'm Quite Happy
Being The
Lead Poseur
In Queen"**

**AN INTERVIEW WITH
FREDDIE MERCURY**

by Lisa Robinson



"We have to do some of the old numbers, because they expect it of us. But we've given them a bit of a facelift."

Freddie reminded me that every time he and I were supposed to get together during the past few years, one of us got sick. Well, this time no one got sick, but we ended up meeting in Chicago in sub-freezing weather. The conditions were unbelievable; nonetheless, we forged ahead. (Even with the added complications ... Queen's sound truck with Freddie's piano had turned over on a road somewhere and they had to rent another one as well as a new p.a. ...)

The band was gathered for a casual evening and Chinese food at the home of one of Elektra / Asylum's executives in Evanston, Illinois. Freddie was wearing sort of baggy, cream colored flannel trousers, "Do you like them?" he asked somewhat anxiously. Yes, they're great. But you're not wearing them onstage? "Oh no, wait til you see..."

Brian May could not contain his enthusiasm for Joe and Elissa Perry, and we all watched videotapes of Linda Ronstadt in the recording studio, and then Joni Mitchell's Wembley concert. "Look at her cheekbones," Freddie remarked, "it's David Bowie .. really it is."

Freddie was wearing - in addition to the loosely-fitting flannels and the multi-colored sweater and the bowling shirt embroidered with the name "Ruth" — a gold and onyx bracelet. But this was a *bracelet* ... if you know what I mean. "Oh this?," Freddie said, as casually as he could. "A friend of mine gave me this ... Elton. He was going to Cartier's one day and said, 'oh, I have to get some groceries' ... Groceries," Freddie marveled.

In the car on the way back to the hotel, Photos by Brian D. McLaughlin

Freddie talked of the new numbers they've added to this show. "We have to do some of the old numbers as well, but we've tried to give them a bit of a facelift. Actually, I think it's the musicians who could probably use a facelift," he chuckled.

The following day, we decided to do The Interview. Freddie sat in his suite and smoothed an avocado colored French skin cream on his legs. Wearing red and white satin boxer shorts covered by a black embroidered kimono, Freddie talked of how the "Kensington poseur" had changed.

"I'm quite happy being the lead poseur in Queen at the moment," Freddie said. "But my life isn't all that different from when I was running a stall in the Kensington antique market. Of course I have more money, but to tell you the truth, I don't know how much. It's easier for me to do things now, but I've always lived in the same extravagant fashion.

"Those early days were frustrating for me, because I was marking time. I just always wanted to be a *Star*. But people grow up, don't they? I know I have. I'm thirty years old, and I've changed. As far as my image is concerned, well, I still have certain pretensions, but that's the show biz part of me.

"When I first started with this band, I never thought I'd be able to wear my kimono onstage." And the boxer shorts? "Oh," he laughed, "that was on a dare from the crew.

"Sneaking my cabaret influences into our act was done slowly. Could you imagine me doing 'Big Spender' when we were first starting? As a rock band?

They'd freak. Now we do more a combination of rock and roll and theater, but obviously with a song like 'Tie Your Mother Down,' we're a rock band. The others in the band aren't embarrassed when I'm outrageous onstage, that's just me being the front man.

"Of course, a lot of my lyrics are tongue-in-cheek. I don't like being serious, because I tend to get *too* serious and drive me, and everyone around me, crazy. The lines, 'bring on the charge of the love brigade, there's spring in the air once again', in 'Millionaire Waltz,' are funny. It's *so* Julie Andrews."

Freddie's changed his look for this tour; if you've seen Queen then you know he's carrying onstage this time in ballet tights. He's also not wearing fingernail polish anymore. So, he's baring his rather hairy chest in these tights, and gone are the popstar platform boots, replaced by little leather ballet slippers.

"You get used to being a rock and roll singer in high heels and tight trousers," he told me. "And this ballet stuff is hard. On the one hand, we're delivering very rough rock and roll, and then I have to look graceful wearing these tights. Because they look perfectly dreadful dear, if they sag."

"But it's made this tour more interesting for me, it's another thing to think about. Instead of relying on your shoes to give you a certain stature, you have to do it with your own body movements. I stand differently now," he said, jumping up to demonstrate. "It's like the way Rudi Nureyev walks," he added, referring to the dancer he so obviously admires.

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I WRITE SONGS TO GIVE MYSELF WORK AS A SINGER

A Chat With Ray Davies

Ray Davies sits in his hotel room smiling, telling amusing stories, occasionally lapsing into serious discussion of himself and his music and the Kinks.

"Do you know that 'Sounds' magazine awarded RCA the award, the top award, for the worst album sleeve of the year for their compilation album on the Kinks?" asks Ray with an innocent twinkle.

"Really?" we say, not at all surprised.

"That was the first one they said 'give us total control over your album so that we could do it quickly. We don't have to keep coming back to you for approval.' I said, 'Okay.' And they got the award as the worst," Ray laughs.

Well, Ray and the Kinks have a new record company, Arista Records, home of Patti Smith, the Grateful Dead, the Bay City Rollers, and the Hudson Brothers. He's also got a new album and an American tour. Facts which please him as much as they please his audience of dedicated fans.

"I have been fragile for the last two months," says Ray at another point in the interview.

"I have had some over-work pills to stop me working so hard," he adds. "They were mauve."


You mean tranquilizers?

"I don't know what they are. They gave them to me and said that these will stop you from working so hard. My eyes started puffing up."

Bob Gruen



I've been pretty fragile
for the past few
months



"I kept going home from the studio and the songs just kept coming. It was frightening..."



Bob Gruen

From nervousness?

"No. I'm allergic to the pills. So he said I can't give you any medication at all because you are allergic to all the pills I've been giving you. So I suggest that you have a hot bath every night and read a book."

And did you?

"Yeah. It's just that I am so into what I have been doing, especially for the last two months. Because we gave up trying to get the album out in December. So I thought, 'Oh, great', now I can take my time. I felt really good. Now I just, I kept getting home from the studio and the songs kept coming. It's frightening."

The "songs" are the most recent creations of the fertile Davies' mind that has brought us classics over the last ten years from "You Really Got Me", to "Lola", to "Celluloid Heroes."

Ray is more than pleased with the songs he's been writing. "I keep writing because there's still things I want to write

about," he says. "I'm writing as if there was no tomorrow. It's just that I feel freedom now. This isn't a show. I can just write songs. It's really good to be able to do it. The thing is I get carried away. I'm amazed that I still get a kick out of writing songs."

Some of the songs, however, won't be heard on the new Kinks' album. Ray says that he's written more than he could possibly put on this album and also that he's come to the conclusion that some of his songs shouldn't be immediately recorded once he writes them, but rather they should be performed live by the Kinks to gauge audience reaction to them and to change them because of the audience before they get put on record.

Part of his creative energies are also going into what he says is "trying to explain an explosion I feel that is going to happen. It's this force, it's destruction. Maybe it's because I have been in England for six months. But it's a place where, I've said it before and I've said it to

you, it's like Germany before the second world war — how I imagine it to be, to have been. Something is going to happen. At Christmas, a guy said come and have a drink. His son had a live snake in his bedroom and he fed it with live mice. And I said, 'He's a nice boy, but I hope he never has to wear a uniform.'"

Ray has a vivid, visual sense of the world around him, a sense that is apparent in his songs and in his stage persona as a performer. "I've been going to the theater in England a bit," he explains. "Interesting. I got to lunch time theater, in a pub. It's quite beautiful. I don't like going to Shaftsbury Avenue (*the Broadway theater district of London* - ed). I don't like the atmosphere. But I like going to see a Tom Stoppard play at the 'Kings Head' in Islington cause it's a nice atmosphere. And the people really genuinely are interested in it and they are not dressing up to go there."

"*Sleepwalker*," the new album. "I think the album is not as intense as others have been. It might work because of that. And I have taken great care not to make any words too cutting, except for one song," says Ray, adding, "I don't really think I fit in anywhere, I've never felt that I fit in. Certainly I don't fit in England with what's happening there now, although there are a lot of things I also rebel against. But I feel free. I don't feel tied to anything. It's the old story of when record companies never knew what category to put the Kinks in: the Country and Western department, or the Music for Pleasure ... They don't know, I don't know either."

It's been suggested (and is heartily believed by those who should know) that Ray is the Noel Coward of rock and roll.

"You know last week I was in the studio with the band," says Ray. "And they were all talking about the Eagles or someone. And I said, 'you know, I was listening to 'Mad Dogs And Englishmen' (the Noel Coward song) this morning, and it's so together...' And they said, 'Yeah, Joe Cocker..."

"Noel Coward always said that the reason he wrote plays was because he was an out - of - work actor and he could write himself a part. I think that's the only real comparison to make. I write songs to give myself work as a singer."

Ray hasn't had it easy in the past year, despite his optimistic outlook on the Kinks and his music at this point. "This has been a really hard year for me. But I learned a lot, and I learned how to take it. I think the reason that I've been working so hard lately is that I've been making up for the months earlier that were taken up with paperwork," he says, referring to the personal and legal hassles he's gone through.

As for the future, now that Ray's delivered the new Kinks album to Arista he's begun to think about what he wants to do next.

"Of course, now that I've done this, I want to do a show again. Crazy? Yes, *of course* I am," said Ray with a gleam in his eye. (From an interview with Lisa Robinson). □

GENESIS

(from page 9)

concert hall in the world. Naturally, they still have the problem of recruiting a second drummer for the road. Last year, Bill Bruford stepped in and took the stage with Phil Collins; the shows were amazingly well - planned and Bruford proved a main attraction in himself. Two drummers onstage made for extra visuals and for a fuller sound.

For their 1977 tour, Genesis has employed Chester Thompson to play percussion and drums. Thompson is a black man. I'm mentioning it because anglophiles who have followed the band for years might be shocked to see a black man on drums for such a historically white band (there isn't even a hint of American influence in their music, much less bringing into the band a drummer who has played with Frank Zappa and other more jazz-oriented outfits). Ah, but that's the rub; changelings

they are and fast to do so. The new Genesis is more open to change and Thompson's place on the Genesis stage is but another in what I am sure will be a long line of evolutionary comings for the band. Thompson, at this writing, is still a very temporary drummer, as was Bruford. I'm sure his style will bring on even more changes within the band though.

A specially - designed stage, their own patented laser system and new lighting equipment, as well as a superior sound system from their last tour (they had difficulties with the last one) will enhance the stage show for Genesis '77. By the end of this marathon tour (longer than their historic "Lamb Lies Down On Broadway" spectacular), Genesis will have prepared yet another studio album. There is talk of making several "Live" tapes of various gigs on this tour for future album release. In all, Genesis will have little time to reflect on their achievements.



This album is ... a finely honed second effort without long-time vocalist and figurehead, Peter Gabriel...

In addition to all of their commitments as a band, the individual members all have their sidelines — more musical projects. Steve Hackett will, perhaps, prepare a second solo album for the Chrysalis label; his first was the highly - acclaimed *Voyage Of The Acolyte*. Mike Rutherford has already produced an album by Anthony Phillips, the original lead guitarist for Genesis. And although Rutherford has no immediate ambitions to do a solo project, he may take to producing and scoring various things for his acquaintances. Phil Collins has another *Brand X* album in the can and Collins has performed a few choice gigs with this experimental aggregation of friends. Only Tony Banks has not pursued a solo fling; however, most of his material has been going to Genesis as of late, as have most of his energies.

Banks wrote or co-wrote six of the eight tracks on *Wind And Wuthering*.

THE FUTURE: "It's a mighty long way down the dusty trail," says Mott The Hoople. For Genesis, it's been some full decade of progression. They have nothing to be ashamed of and little to regret about their slowly, but definitely forward - moving careers. The band has carved out a large audience around the world. At last, their tours are sell-outs and their audiences fully aware of their music. They are able to afford the luxury of playing a two hour set with no opening act.

The future of Genesis looks solid. So who says you have to play rehashed rhythm and blues to make a living these days? Genesis is living proof that quality and innovation are still saleable commodities in these regressive and/or nostalgic times. □

PINK FLOYD

(continued from page 11)

cludes that we do care about each other after all, and it's only in this common humanity that we find shelter. Except for those parameters, though, the record threatens nightmarish possibilities in the three epic tracks.

"Dogs" is Waters' most effective indictment yet of the predatory ruthlessness of modern commercial society which destroys souls. The music isn't particularly harsh, but there's a malevolence in the familiar astral gallop, chilly synthesizer, and night-time dog howls. It's the lyrics that really deliver the goods, though, describing the horror of being sucked into the web. A few sample knives:

You gotta be able to pick out the easy meat...

You gotta be trusted by the people that you lie to...

You gotta keep one eye looking over your shoulder...

In the end ... you'll fly down south ... dying of cancer.

"Pigs," which opens side two with grunting noises, introduces three varieties of gluttons. Once again, the music is a strongly visual mixture — a gliding melody over a lumbering beat; rough edged guitar chops over a metronome rhythm; a solo of David Gilmour's soaring evocative squeals. It's a muscular track, but the words are even more slashing.

The first of the accused is a "well-heeled big wheel," obviously a token patriot, who is despised for his greed. The second seems to be a sadistic older woman: "You're hot stuff with a hat pin, and good fun with a hand gun." Only the third is clearly identifiable: Britain's of-

ficial censor, Mary Whitehouse. Floyd call her a "house proud town mouse ... trying to keep our feelings off the street, you're nearly a real treat, all tight lips and cold feet." Friends of the band believe Waters also meant the slam at "Whitehouse" to serve another meaning for his American audience. (Anglophiles may be pleased to note that *Animals* is released in Great Britain by EMI Ltd., Sir John Sanctimonious Read's label which booted the Sex Pistols this winter for "gross misbehavior".)

The "Sheep" section is somewhat more confusing, but basically these cowards are no better off than the dogs or the pigs. The cut fades in peacefully with some watery electric piano blending into the contented baas of the quadrupeds. Lurking in the background, though, are barking dogs who will herd them to slaughter, and before long this theater piece takes on plenty of aggression as battle is joined.

Sheep, of course, are meek and obedient people who don't want to get involved, who "pretend the danger's not real ... only dimly aware of a certain unease in the air." Ultimately, though, they have to wake up to reality, encapsulated here by a terrific parody of the 23rd Psalm that reads like the "Texas Chainsaw Massacre":

The Lord is my Shepherd...

With bright knives he releaseth my soul...

He maketh me to hang on hooks in high places...

He converteth me to lamb cutlets.

The climax comes when Waters envisions the sheep revolting after learning karate (no kidding, that's what it says).

Animals is the first album Pink Floyd

has recorded in their new Britannia Row Studios in North Islington, and it took about ten months. One feature of the release is that the 8-track tape sports a guitar solo linking the two "Pigs On The Wing" parts that's not available on the record.

In the interests of greater social awareness, Floyd has consented to come out of hiding to promote their latest effort. The first catastrophe occurred when the 50-foot inflatable pig being photographed over the Battersea Power Station for the jacket cover escaped and ran amok in the air channels over London's airport. After pilots and radar were thoroughly confused by the giant porker soaring at 12 o'clock high, it floated out over the English Channel toward France. Finally, one of the hooves blew out as the balloon drifted over England once more, and it came to earth on a farm in Kent. Stunned as the farmer was, he was also smart enough to tie it down.

The band itself went airborne in February when they launched a major tour with dates in Germany. They'll come to America this spring after stops in England. The U.S. tour begins April 22 in the south and concludes July 4th weekend with two mammoth gigs, one in the 80,000 seat Giant Stadium in New Jersey and the other in Montreal's Olympic Stadium. They'll be the first rock group to play either arena. According to reliable leaks, the first half of their show will present *Wish You were Here* in its entirety, followed by the complete *Animals*. But don't scamper off too quickly; the encore will be selected sections of *Dark Side Of The Moon*. And there's another surprise ... (hint: the biggest ham there won't be Roger Waters). □



The group that ... spearheaded British psychedelic float music a decade ago...

Here's your chance to get a free transfer of your favorite personality's picture or design in full-color when you purchase two at our regular price. Each transfer is 8" to 11" big, not mini size. Machine washable and easy to apply. So order early and take advantage of this great offer.



1—Farrah-Fawcett-	31—Chicago
2—Majors	32—Doobie Brothers
3—Barbarino	33—Dylan
3—Horsach	34—Elvis
4—Jimmy Carter-	35—Jagger
Mondale	36—Elton John
5—Sweetoth	37—Olivia Newton-
6—Who	John
7—LaBelle	38—Lennon
8—Yes	39—Leon Russell
9—Earth Wind Fire	40—Santana
10—Eric Clapton	41—Cat Stevens
11—Peter Frampton	42—Jethro Tull
12—John Denver	43—Stevie Wonder
13—Sly Stone	44—America
14—Led Zeplin	45—B. T. Overdrive
15—Donny & Marie	46—Beach Boys
16—Smond	47—Black Sabbath
17—Bruce Lee	48—Eagles
17—Alice Cooper	49—Frank Funk
18—Z 2 Top	50—Marvin Gaye
19—Steve McQueen	Diana Ross
20—Marx Brothers	51—Al Green
21—Ringo Starr	52—Hendrix
22—Paul Newman	53—Kiss
23—Young Rascals	54—McCartney
24—Al Pacino	55—Gladys Knight
25—Robert Redford	56—Surfer
26—Sinatra	57—Tennis Bum
27—3 Stooges	58—Dawn
28—Beattles	59—Trust Me
	60—Foxy Mama

- 62—Coors
- 63—Butterfly
- 64—Lassie
- 65—Moto-Cross
- 66—I'm the Boss
- 67—S
- 68—Chopper
- 69—Honda
- 70—Do it in the dirt
- 71—Harley-Davidson
- 72—Kawasaki
- 73—Triumph
- 74—Kama
- 75—Chevrolet
- 76—Camaro
- 77—Charger
- 78—Corvette
- 79—Cougar
- 80—Duster
- 81—Coolie Demon
- 82—Ford
- 83—GTO
- 84—Keep on Truckin'
- 85—Mustang
- 86—Fritz Cat
- 87—Orphan Annie
- 88—Let's Boogie
- 89—Weewee
- 90—Fonzie
- 91—Colt 45

92—Super Fly
93—Pomo Star
94—U.S.A.
95—Zig Zag
96—Mac Davis
97—Oui
98—Playboy
99—Viva
100—Playgirl
101—Rod Stewart
102—Muhammad Ali
103—Black Is Beautiful
104—Dyn-O-Mite
105—Baretta
106—Slarsky & Hutch
107—Bay City Rollers
108—On the C.B.
109—Neil Sedaka
110—Thanks I Needed
That
111—Creepy
112—Eerie
113—Vampirella
114—Bruce Springsteen
115—Lets Get It On
116—Class of 77
117—(your name) Is For
Lovers
118—Dragon

119—Asphalt Commando
120—Surfin Safari
121—Keep On Bikin'
123—Planet Of The Apes
124—Sidewalk Surfer
(skateboard)
125—Spirit of '76
126—Skeleton
127—Eatin Ain't Cheatin
128—Get Down
129—Jive Turkey
131—Housework Is A

132—Baseball
133—Golf
134—Ice Hockey
135—Outlaws
136—Great Olympic
Milers
137—Dave Schultz
138—W. C. Fields
139—Up Yours
140—It Takes Balls To
Play Tennis
141—Aquarius
142—Aries
143—Cancer
144—Capricorn
145—Gemini
146—Leo
147—Libra
148—Pisces

- 149-Sagittarius
- 150-Scorpio
- 151-Taurus
- 152-Virgo
- 153-Budweiser
- 154-Boones Farm
- 155-Olympia Beer
- 156-7-Up
- 157-Hang On Baby
Fridays Coming
- 159-Kung Fu
- 160-Pile Up Beautiful
- 162-Unemployed with
Dignity
- 163-Frankenstein
- 164-Alabama U.
- 165-Texas U.
- 166-Michigan U.
- 167-Ohio State U.
- 168-U.S.C.
- 169-Michigan State U.
- 170-Notre Dame U.
- 171-Oklahoma U.
- 172-Nebraska U.
- 173-Bitch, Bitch, Bitch
-Keep On The
Grass
- 175-Marijuana Pickers
- 176-Narc Squad
- 177-Stoned Again

- 180—Fleet Of Soul
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N.Y., YOU GOT ME DANCING

(As recorded by Andrea True Connection)

GREGG DIAMOND

Baby, baby with your hard luck story
 You need a place to show or to win
 You'd still be waitin' for me at the air-
 port

While my ship was comin' in
 And New York, you're keepin' me dancin'

So don't you beware, don't you beware,
 keep on dancing

So don't you beware, don't you beware,
 keep on dancing

So don't you beware, don't you beware,
 keep on dancing

So don't you beware, don't you beware,
 keep on dancing.

New York, New York, you've got me
 dancin', dancin'

New York, New York, you've got me
 dancin', dancin'.

I'm so glad I saw your ad on ev'ry
 avenue

I'm so glad I saw your ad in ev'ry glance
 you threw
 It's a town so nice, they had to name it
 twice

New York, New York
 It's so hot, so hot like an old soft shoe
 Don't you beware, don't you beware,
 keep on dancing
 Don't you beware, don't you beware,
 keep on dancing
 Don't you beware, don't you beware,
 keep on dancing
 Don't you beware, don't you beware,
 keep on dancing.

New York, New York, you've got me
 dancin', dancin'

New York, New York, you've got me
 dancin', dancin'.

Dancin' the night away
 Oh what a joy at the Barefoot Boy
 Le club remains the place to be
 At Twelve West the sound's the best
 I guess you can come in your jeans
 But I still prefer gettin' dressed up
 But I still prefer gettin' dressed up for
 Regines.

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HE'S ALL I'VE GOT

(As recorded by Love Unlimited)

BARRY WHITE

I swear he's all I got (swear he's all I
 got)
 He's loving me a lot (loving me a lot)
 I swear he's all I got (swear he's all I
 got)
 He's loving me a lot (he's loving me a
 lot).

Ev'rything I have
 I owe it all to his love
 I know he cares
 And it's me he's thinkin' of
 Ten times a day he calls just to say
 I love you oo it's true.

He makes love to me
 Late at night when it's quiet
 Music's soft and low
 I love it so, I can't deny it
 And after we're through
 He kisses me and we begin
 All over again.

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 56th Street, New York, NY 10019.

A DREAMER OF DREAMS

(As recorded by Candi Staton)

ALLEN TOUSSAINT

You don't have to say what you want
It's in your eyes
And you won't be satisfied 'till you get
it.

But there is so much more to me
Maybe you can't see
And my heart can be yours
If you let it.

Because no one likes lovin' more than I
do

No ones likes lovin' more than I
But I've got to get to know you better

Got to find out whether or not you're
good for me

If you'll be good to me.

I'm a dreamer of dreams
That may never come true
But I want more out of life
Than just one night with you
Yes I'm a dreamer of dreams
That may never come true
But I want more out of life
Than just one night with you.

I understand your plan
Do you understand me
All dreams are not done in bed
We can dream anywhere, any time.

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GOODBYE OLD BUDDIES

(As recorded by Seals & Crofts)

PARKER McGEE

Where it started can't even remember
Just one day you were there
A funny little girl in your tie dyes and
cut offs

Wonderin' who you were
Well I was gonna blow you clear down
to Miami with my cool and social art
But I ended up awkward and I guess in
the struggle I must have lost my heart.

So goodbye old buddies
And goodbye runnin' wild
I'm making some room for a certain
young lady
And I guess she's gonna stay awhile.

Walks in the country, sleepin' bag
weekends

And fumblin' in the night
Now look at me plannin' my life round
this stranger
Such a sorry sight.

So goodbye old buddies
And goodbye runnin' wild
I'm making some room for a certain
young lady
And I guess she's gonna stay awhile.

Now here we sit in our only night bed-
room
All legal and settled down
Talkin' 'bout light bills and diapers and
T.V.
And watchin' this world spin around.
(Repeat chorus)

I guess she's gonna stay
She's gotten all moved in for a while.

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CRACKERBOX PALACE

(As recorded by George Harrison)

GEORGE HARRISON

I was so young when I was born
My eyes could not yet see
And by the time of my first dawn
Somebody holding me ... they said.

I welcome you to Crackerbox Palace
We've been expecting you
You bring such joy in Crackerbox Palace
No matter where you roam know our
love is true.

While growing up or trying to
Not knowing where to start
I looked around for someone who
May help reveal my heart - someone
said.

While you're a part of Crackerbox
Palace

Do what the rest all do
Or face the fact that Crackerbox Palace
May have no other choice than to deport
you.

I welcome you to Crackerbox Palace
We've been expecting you
You bring us joy in Crackerbox Palace
No matter where you roam know our
love is true.

Sometimes are good ... sometimes are
bad

It's all a part of life
And standing in between them all
I met a Mr. Grief — and he said.

I welcome you to Crackerbox Palace
Was not expecting you
Let's rap and tap at Crackerbox Palace
Know that the Lord is well and inside of
you.

(Repeat chorus)

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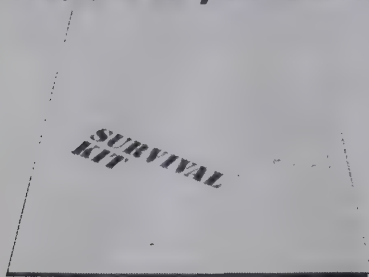
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DO YA

(As recorded by Electric Light Orchestra)

JEFF LYNNE

In this life I've seen ev'rything I can see,
woman
I've seen lovers flying through the air
hand in hand
I've seen babies dancin' in the midnight
sun
I've seen dreams that came from the
heavenly skies above
I've seen old men cryin' at their own
grave sides
And I've seen pigs all sittin' watchin'
picture slides
But I never seen nothin' like you.

Do ya, do ya want my love?
Do ya, do ya want my face?
Do ya, do ya want my mind?
Do ya, do ya want my love?

Well, I heard the crowd singin' out of
tune
As they sat and sang Auld Lang Syne by
the light of the moon
I heard the preachers bangin' on the
drums
And I heard the police playin' with their
guns
But I never heard nothin' like you.

In the country where the sky touches
down on the field
She lay her down to rest in the mornin'
sun
They come a-runnin' just to get a look
Just to feel, to touch her long black hair
They don't give a damn.

But I never seen nothin' like you
Do ya, do ya want my love?
Do ya, do ya want my face?
Do ya, do ya want my mind?
Do ya, do ya want my love?

Well, I think you know what I'm tryin' to
say, woman
That is, I'd like to save you for a rainy
day
I've seen enough of the world to know
That I've got to get it all, to get it all to
grow.

Do ya, do ya want my love?
Do ya, do ya want my face?
Do ya, do ya want my mind?
Do ya, do ya want my love?

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THIS SONG WILL LAST FOREVER

(As recorded by Lou Rawls)

GAMBLE
HUFF
GILBERT

This song will last forever after we're
dead an' gone
You know the melody will linger on an'
on an' on
Talkin' 'bout this song is gonna last
forever.

Generations come, generations go
But they dance to the same music
And fall in love as they go
Songs like tangerine and I'm in the
mood for love
I wonder how many people have
danced across the floor.

I wonder how many violins have played
The melody to my way
While lovers sit, lovers sit by candlelight
And how many songs about June while
people swoon by the light of the silvery
moon.

(Repeat chorus)

You know there's a song for ev'ry
thought
An' ev'ry special occasion
There's a song for resistance and there's
a song for persuasion
There's a song for pain an' pleasure
Stormy an' sunshiny weather.

Well this song is gonna last a long, long
time

Gonna be around forever
Songs like when I fell in love
Songs like you send me baby
Songs like wake up ev'rybody
Songs like I love music
Songs like tobacco road
Songs like natural man
Songs like, songs like love's a hurtin' th-
ing

Songs that make you wanna dance all
night long

Talkin' 'bout this song
Talkin' 'bout this song
Oh this song

Don't cha know it's gonna be around a
long, long time

I'm talkin' 'bout this song
I'm so glad, I'm so glad about this song
Well well well yeah

This song, a-this song, a-this song, a-
this song, a-this song, a-this song, a-
this song, a-this song, a-this song, a-
this song, a-this song, a-this song-a-
long

Gonna last forever
It's gonna last forever.

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I JUST CAN'T SAY NO TO YOU

(As recorded by Parker McGee)

PARKER MCGEE
STEVE GIBSON

Just look at this mess that I'm in
Gentle lover you're a terrible friend
I swore I'd never get this close again
But I can't seem to stop myself from
fallin'.

You wanna come see me tonight
I gotta be strong I know it's not right
I gotta hold on put up some kind of fight
And I'm namin' the time and the place
again.

'Cause I just can't say no to you
Though I know we'd be better off
through
But my heart won't admit that it's true
And I just can't say no to you.

I guess I never understood
That somethin' so wrong could seem so
good

Would I give it up even if I could
If I'm fallin' let me fall with you.

And I just can't say no to you
Though I know we'd be better off
through

By my heart won't admit that it's true
And I just can't say no to you.

Now I'm right where you are hey baby
So all I ask you is one thing
And I just can't say no to you
Though I know we'd be better off
through

But my heart won't admit that it's true
And I just can't say no
And I just can't say no to you.

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THE FIRST CUT IS THE DEEPEST

(As recorded by Rod Stewart)

CAT STEVENS

I would have given you all of my heart
But there's someone who's torn it apart
And she's taken almost all that I've got
But if you want, I'll try to love again.

Baby, I'll try to love again
But I know the first cut is the deepest
Baby I know the first cut is the deepest
But when it comes to being lucky she's
cursed

When it comes to loving me she's the
worst

But when it comes to being lucky she's
cursed

That's how I know, the first cut is the
deepest

Baby I know the first cut is the deepest.

I still want you by my side
Just to help me dry the tears that I've
cried

And I'm sure gonna give you a try
And if you want, I'll try to love again.

Baby I'll try to love again but I know
The first cut is the deepest

Baby I know the first cut is the deepest
But when it comes to being lucky she's
cursed

When it comes to loving me she's the
worst

But when it comes to being lucky she's
cursed

That's how I know, the first cut is the
deepest

Baby I know the first cut is the deepest.

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DON'T GIVE UP ON US

(As recorded by David Soul)

TONY MACAULAY

Don't give up on us baby
Don't make the wrong seem right
The future isn't just one night
It's written in the moonlight
And painted on the stars
We can't change ours.

Don't give up on us baby
We're still worth one more try
And tho' we put a last one by
Just for a rainy evening
When maybe stars are few
Don't give up on us
I know we can still come through.

I nearly lost my head last night
You've got a right to stop believing
There's still a little love left even so.

Don't give up on us baby
Lord knows we've come this far
Why can't we stay the way we are
The angel and the dreamer
Who sometimes plays a fool.

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SAY YOU'LL STAY UNTIL TOMORROW

(As recorded by Tom Jones)

ROGER GREENAWAY
BARRY MASON

Say you'll stay until tomorrow
I can't face tonight alone
Though I know it's over and we're
through

Say you'll stay until tomorrow
I need you.

The words have all been said
Your mind's made up to go
You're standing by the bed like
someone I don't know
Your love has died and there is nothing
you can do

Though you tried, yes you tried
You can't live with a lie.

But I've known for some time now that
things ain't just been right
'Cause when we try to talk we both get
so uptight

But now you've told the truth
I know just where I stand
Though it hurts deep inside
Give me time I'll get by.
(Repeat chorus)

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PHANTOM WRITER

(As recorded by Gary Wright)

GARY WRIGHT

I opened my eyes this morning
Looked thru my window outside
Suddenly something my window out-
side
Suddenly something took me away by
surprise
There on the sky line, written in broad
daylight
My own name was there and it gave me
a terrible fright
Yeh, yeh.

Phantom writer, my name's in the sky
yea, yea
Phantom writer why, why oh why
Phantom writer tell me you're real

Or are you a lie.

High above the sunrise
Appeared my own birth sign
Then all too soon I began to read the
lines
You're coming home soon.

As I read my room faded away
Now I'm somewhere between the night
and day
Yea yea.

Phantom writer, my name's in the sky
yea yea

Phantom writer, why, why oh why
Phantom writer I know you're real
There's love in your eyes.

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HOTEL CALIFORNIA

(As recorded by Eagles)

DON HENLEY
GLENN FREY
DON FELDER

On a dark desert highway
Cool wind in my hair
Warm smell of colitas rising up thru the
air
Up ahead in the distance
I saw a shimmering light
My head grew heavy and my sight
grew dim
I had to stop for the night.

Welcome to the Hotel California
Such a lovely place (such a lovely place)
Such a love face
Plenty of room at the Hotel California
Any time of year (any time of year)
You can find her here
They livin' it up at the Hotel California
What a nice surprise (what a nice sur-
prise)
Bring your alibis.

There she stood in the doorway
I heard the mission bell
And I was thinking to myself
This could be heaven or this could be
hell
Then she lit up a candle
And she showed me the way
There were voices down the corridor
Thought I heard them say.
(Repeat chorus)

Her mind is tiffany twisted
She got the mercedes bends
She got a lot of pretty, pretty boys
That she calls friends
How they dance in the courtyard
Sweet summer sweat
Some dance to remember
Some dance to forget.

So I called up the captain
"Please bring me my wine"
He said, "we haven't had that spirit
here
Since nineteen sixty-nine."
And still those voices are calling
From far away
Wake you up in the middle of the night
Just to hear them say.
(Repeat chorus)

Mirrors on the ceiling
The pink champagne on ice
And she said, "we are all just prisoners
here
Of our own device."
And in the master's chambers
They gathered for the feast
They stab it with their steely knives
But they just can't kill the beast.

Last thing I remember
I was running for the door
I had to find the passage back
To the place I was before
"Relax," said the night man, "we are
programmed to receive
You can check out any time you like
But you can never leave."

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DANCING QUEEN

(As recorded by Abba)

BENNY ANDERSSON
STIG ANDERSON
BJORN ULVAEUS

You can dance, you can jive having the
time of your life
Oh see that girl, watch that scene dig in
the Dancing Queen
Friday night and the lights are low
Looking out for a place to go
Oh where they play the right music
Getting in the swing you come to look
for a king.

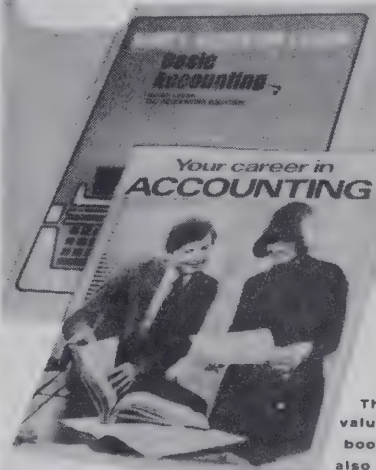
Anybody could be that guy
Night is young and the music's high
With a bit of rock music ev'rything is
fine
You're in the mood for a dance
And when you get the chance
You are the Dancing Queen, young and
sweet, only seventeen
Dancing Queen, feel the beat from the

tambourine
You can dance, you can jive, having the
time of your life
Oh see that girl, watch that scene dig in
the Dancing Queen.

You're a teaser, you turn 'em on
Leave 'em buring and then you're gone
Looking out for another, anyone will do
You're in the mood for a dance
And when you get the chance
You are the Dancing Queen, young and
sweet, only seventeen
Dancing Queen feel the beat from the
tambourine
You can dance, you can jive, having the
time of your life
Oh see that girl watch that scene dig in
the Dancing Queen.

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I'M YOUR BOOGIE MAN

(As recorded by KC and the Sunshine Band)

H.W. CASEY
RICHARD FINCH

I'm your boogie man
That's what I am
I'm here to do whatever I can
Be it early mornin', late afternoon, or at midnight
It's never too soon to wanna please you
To wanna keep you, to wanna do it all, all for you
I wanna be your, be your rubber ball
I wanna be the one ya love most of all
Oh yeah.

I'm your boogie man, I'm your boogie man
Turn me on
I'm your boogie man, I'm your boogie man
Do what you want
I'm your boogie man, I'm your boogie man
Turn me on
I'm your boogie man, I'm your boogie man
Do what you want.

I'm your boogie man
That's what I am
I'm here to do whatever I can
Be it early mornin', late afternoon, or at midnight

It's never too soon to wanna take you, to wanna hold you
I wanna give my all, all to you
And I want you to completely understand
Just where I'm at, and where I am
Oh yeah.
(Repeat chorus)

I'm your boogie man
That's what I am
I'm here to do whatever I can
Be it early mornin', late afternoon, or at midnight
It's never too soon
I wanna be with you, I wanna be with you
Yeah, we'll be together, you and me
I wanna see you, ah, get near you
I wanna love you, ah, from sundown - sun up
Oh yeah, oh yeah.

I'm your boogie man
That's what I am
I'm here to do whatever I can
Be it early mornin', late afternoon, or at midnight
It's never too soon to wanna please you
To wanna hold you
I wanna do it all, all for you
I wanna be your, be your rubber ball
I wanna be the one ya love most of all
I'm your boogie man
I'm your boogie man
I'm your boogie man.

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I WANNA DO IT TO YOU

(As recorded by Jerry Butler)

J. BUTLER
H. TALBERT
P. HENLEY

Oh baby I wanna do it to you
Like you did it to me, did it to me
I want to do it to you
Oh baby I want to do it to you
Like you did it to me, did it to me
I wanna do it to you.

Been happy let you spend some time with me
You were water to my busted heart
And I drank my spirit free
Yah you were the only one who lifted me
You put my feet on high ground just havin' you around is heavenly.

Oh I'm excited as can be
'Cause I've found a love
Who is in my corner ever since
Oh you said you loved me girl

I feel so real I feel so free.

Baby I wanna do it to you
Like you did it to me, did it to me
I wanna do it to you
Hey I'm thinkin' that you took the time to be yah a real part of my dreams that to which I cling
Hey you're part of me yah.

Oh I'm excited as can be
'Cause I've found a love who is in my corner
Ever since oh you came to me.

Baby I wanna do it to you
I wanna make you feel girl just the way I do
I wanna make you feel like, like you're ten feet tall
And ev'rything I have to give
For as long as I live
You can have it all
Baby I wanna do it to you
Like you do it to me, did it to me
I wanna do it to you.

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The Stones logo, featuring the word "the" in a small, cursive script above the word "STONES" in a large, bold, serif font. The entire logo is set against a dark, textured background.

GRATEFUL DEAD



THE BEATLES

- Lennon (5056)
- Starr (5057)
- McCartney (5058)
- Harrison (5059)



Total \$

AIN'T GONNA BUMP NO MORE

(As recorded by Joe Tex)

BENNIE LEE MCGINTY
BUDDY KILLEN

Three nights ago, I was at a Disco
Man, I's born to bump, I was rarin' to go
And this big, fat woman bumped me on
the floor
She was rarin' to go, that chick was
rarin' to go
Man, she did a dip, almost broke my hip
She was gettin' down, that chick was
gettin' down
She wanted to bump some more, but I
told her no
You done knocked me down once, you
done knocked me down once
I said if you want-a dance, find you a
big fat man
Ya'll go on and get on down
Ya'll go on and get on down.
I ain't gonna bump no more with no big
fat woman
I ain't gonna bump no more with no big
fat woman
I ain't gonna bump no more with no big
fat woman
I ain't gonna bump no more with no big
fat woman
I ain't gonna bump no more with no big
fat woman
I ain't gonna bump no more with no big
fat woman
I ain't gonna bump no more with no big
fat woman

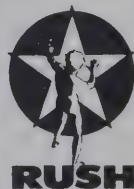
I ain't gonna bump no more with no big
fat woman
I ain't gonna bump no more with no big
fat woman
Somebody take her
She's too big for me
She'll knock me down.
She came over to me, snatched me outta
my seat
She wanted to get on down, still
wanted to get on down
I told her to go on and leave me alone
I ain't gettin' down, you done hurt my
hip once
I know what you'll do, I ain't gonna
bump with you
I don't feel like gettin' down, don't feel
like gettin' down
She just shook her head at every word I
said
She wanted to get on down, that
woman wanted to get on down
She did the hip again, I hit the floor
again
She was gettin' down, Lord, that
woman was gettin' down.
(Repeat chorus)
Somebody take her, I don't want her
She done hurt my hip, she knocked me
down
Done hurt my hip, she done knocked me
down
Somebody take her, I don't want her.
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RIGHT TIME OF THE NIGHT

(As recorded by Jennifer Warnes)

PETER McCANN

Sun goes down on a silky day
Quarter moon walkin' thru the Milky
Way
When it's me and you baby
We could think of somethin' to do
'Cause it's the right time of the night
Oh, the stars are winkin' above
Honey, it's the right time of the night for
makin' love.
We'll go drinkin' in some heavy bar
I'll take you night ridin' in my chevy car
When it's me and you baby
We could think of somethin' to do
'Cause it's the right time of the night
Oh, the stars are winkin' above
Honey, it's the right time of the night for
makin' love.
I got you and you got me
Tell you, that's the way my momma
always said it should be
I'll be sweet and you'll be kind
We'll be bad, if you don't mind.
It's the right time of the night
Oh, the stars are winkin' above
Honey, it's the right time of the night for
makin' love.
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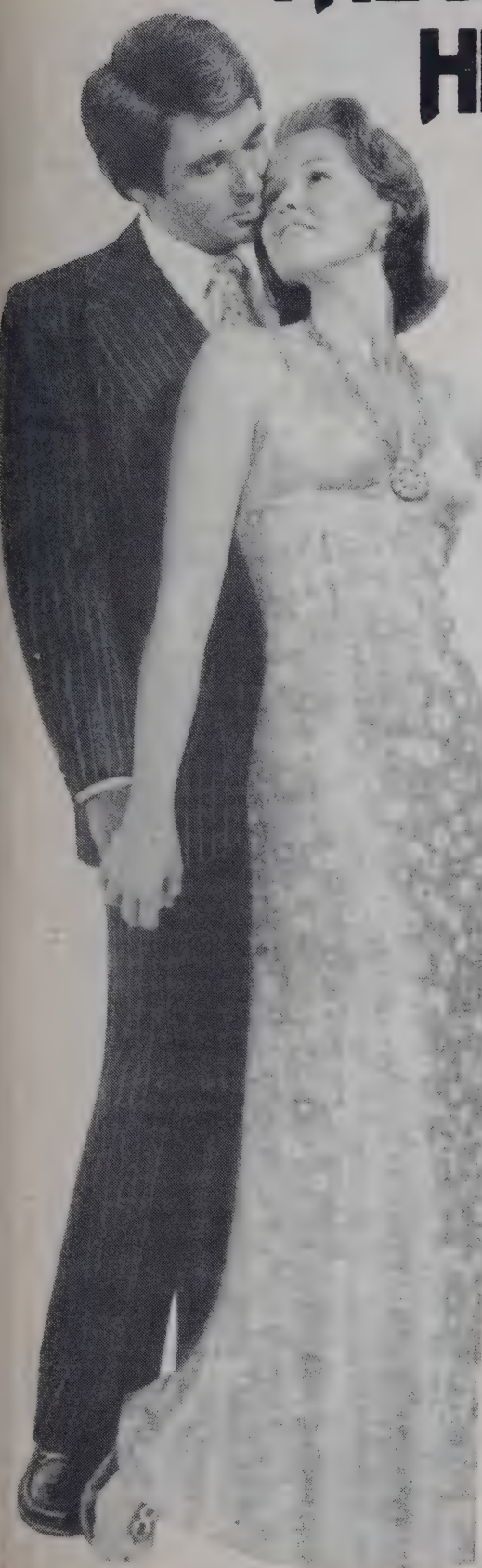
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YES! NOW LOSE 20, 30, EVEN 40 — OR MORE POUNDS, AND KEEP IT OFF FOREVER!

Yes, just 60 seconds from now you're going to discover how medical science now makes it possible for you to lose 10, 20, 30, even 40 pounds — or more **AND NEVER GAIN IT BACK FOR THE REST OF YOUR LIFE.** That's right! Lose up to 12 pounds in just 14 days . . . shrink your waistline up to 3 inches in a mere 2 weeks' time . . . and even more important, discover the way to make yourself **ENJOY PERMANENT SLIMNESS FOR THE REST OF YOUR LIFE!** In other words, **PERMANENT LIFETIME SLIMNESS — FINALLY YOURS.** Thanks to this doctor's brilliant program and the **TOTAL CONTENTMENT PILL.**

NOW! A LIFETIME OF SLIMNESS WITHOUT THE TORTURE OF HUNGER

How can medical science make this lifelong dream come true? It's simple. Because doctors have developed a remarkably easy way for you to **TURN OFF EVEN A RUNAWAY APPETITE** any time you want **JUST LIKE YOU TURN OFF A LIGHT SWITCH!** Yes, actually command hunger to **STOP** in just minutes . . . and make excess pounds and inches disappear from sight so fast . . . that in a matter of weeks you may actually need a brand new wardrobe.

NOW COMES MEDICAL SCIENCE'S INCREDIBLE "MEAL-IN-A-PILL"

The secret is a brilliant new development called the **TOTAL CONTENTMENT PILL** — that according to medical experts is so effective, just one pill has the same hunger-satisfying potential as a serving of bread, mashed potatoes, or any of these filling foods you would normally heap on your plate. Yes, one single pill that gives you virtually the same

"fully satisfied" feeling as a main dish of a delicious Sunday dinner . . . even on people with runaway appetites.

In other words, even before you have those first pangs of hunger . . . that maddening urge for food . . . **you simply put your appetite to sleep with this amazing "meal in a pill".** Just like water turns off thirst, this incredible **TOTAL CONTENTMENT PILL** turns off hunger **AUTOMATICALLY** . . . any time you want!

PERMANENT LIFETIME SLIMNESS ONCE A DREAM — FINALLY A REALITY!

Best of all, the **TOTAL CONTENTMENT PILL** is not only as safe and mild as a vitamin pill, but so gentle that the only sensation you experience is that of total satisfaction. And the only change you'll feel or see is in the smaller size of your clothing!

YOUR TUMMY FEELS LIKE YOU FEASTED — BUT, YOUR WAISTLINE LOOKS LIKE YOU FASTED!

What does this mean? Simply that from this day on, depending on how overweight you are, any time you want to melt away 10, 20, 30 — or even more pounds . . . any time you want to . . .

**LOSE up to 4 to 6 inches off your waistline
LOSE up to 3 to 4 inches off your hips
LOSE up to 3 inches off your thighs
LOSE up to 4 inches off your buttocks
LOSE up to 4 inches off your stomach . . .**

instead of torturous diet . . . instead of brutal exercise . . . instead of battling your will-power . . . you just take medical science's new **TOTAL CONTENTMENT PILL** as part of this "lifetime slimmness program" and **SHUT DOWN YOUR OLD ENEMY, HUNGER — SHUT OUT FAT-BUILDING CALORIES** . . . actually make yourself **DEFEAT FAT BUILD-UP FOR THE REST OF YOUR LIFE** — as long as you take an oath to faithfully follow this proven road to **LIFETIME SLIMNESS!**

PROVE EVERY LOST OUNCE ENTIRELY AT OUR RISK!

So . . . if you want to see pounds and inches vanish from sight forever faster than you ever dreamed possible . . . take advantage of the no-risk offer described below.

No one ever again need be even a single pound overweight! Why not take **THE FINAL STEP** and get rid of all those excess pounds, excess inches **FOR THE REST OF YOUR LIFE.** Act now.

VITAL NOTICE:

Even though the **TOTAL CONTENTMENT PILL** turns off your appetite just like you turn off a light switch **YOU CANNOT GO ON FOR LONG PERIODS EATING NOTHING.** You must eat at least two meals a day . . . even if you have to force yourself. And the doctor provides you with a way to stimulate yourself so you have a balanced caloric intake . . . no matter how little you care to eat. We urge you to show this entire program to your own family physician and see if he doesn't agree that this is a medically-sound approach to the problem of obesity.

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SOMETIMES

(As recorded by Facts Of Life)

BILL ANDERSON

(Boy)

Hello there, are you married?

(Girl)

Sometimes

(Boy)

Tell me, are you happy?

(Girl)

Yes, sometimes

But sometimes I feel like I've just got to
get away from the same old existence
day after day

Oh, haven't you ever felt that way?

(Boy)

Yes, sometimes.

(Girl)

You're married, don't you love her?

(Boy)

Sometimes

(Girl)

But you have tho't of cheating?

(Boy)

Yes, sometimes

Sometimes I long for a warm tender kiss
Just to see if there's anything I might
have missed

Oh, haven't you ever felt like this?

(Girl)

Sometimes.

(Both)

And it's beginning to feel like this might
be one of those sometimes

Those one times in a lifetime
I'm aching to hold you, kiss and console
you

And drive you right out of your mind
But I know when I do, I won't get over
you for quite sometime.

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GONNA FLY NOW (Theme From "Rocky")

(As recorded by Rhythm Heritage)

CAROL CONNORS

AYN ROBBINS

BILL CONTI

Gonna fly now, flying high now
Gonna fly, fly, fly.

Rocky's ready to make a move, yeah
Rocky's ready he just can't lose, yeah
Ev'ry nerve a wire sweatin' blood, like
fire

Body's achin' from the hurt it's takin'
Muscles screamin' like a burnin' demon
Ev'ry nerve a wire sweatin' blood, like
fire.

Tryin' hard now
It's so hard now, tryin' hard now
Rocky power by the hour.

Pumpin' iron God ya know he's tryin'
Ev'ry nerve a wire sweatin' blood, like
fire

Gonna fly now, flyin' high now
Gonna fly, fly, fly.

Feelin' strong now
Won't be long now
Gettin' strong now
Fists like thunder gonna put you under.

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COULDN'T GET IT RIGHT

(As recorded by Climax Blues Band)

PETER HAYCOCK

COLIN COOPER

RICHARD JONES

DEREK HOLT

JOHN CUFFLEY

Time was drifting, this rock had got to
roll

So I hit the road and made my getaway
Restless feeling, really got a hold
I started searching for a better way.

But I kept on looking for a sign in the
middle of the night
But I couldn't see the light, no I couldn't
see the light

I kept on looking for a way to take me
through the night
I couldn't get it right, I couldn't get it
right.

L.A. fever made me feel alright
But I must admit it got the best of me
Getting down, so deep I could have
drowned
Now I can't get back the way I used to
be.

(Repeat chorus)

New York City took me with the tide
And I nearly died from hospitality
Left me stranded, took away my pride
Just another no account fatality.

(Repeat chorus)

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EVERGREEN (Love Theme from "A Star Is Born")

(As recorded by Barbra Streisand)

PAUL WILLIAMS

BARBRA STREISAND

Love, soft as an easy chair
Love, fresh as the morning air
One love that is shared by two
I have found with you
Like a rose under the April snow
I was always certain love would grow
Love ageless and evergreen
Seldom seen by two
You and I will make each night a first
Ev'ry day a beginning
Spirits rise and their dance is
unrehearsed
They warm and excite us 'cause we
have the brightest love, two lights that
shine as one
Morning glory and the midnight sun
Time, we've learned to sail above
Time won't change the meaning of one
love ageless and ever, evergreen.

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AT MIDNIGHT (My Love Will Lift You Up)

(As recorded by Rufus featuring Chaka
Khan)

TONY MAIDEN

L. WASHBURN

You said you won't, I bet my neck, I bet
you will
I'm gonna check, my love
You, I'm gonna thrill
You can't imagine what you missed
Can't go on
Meet me at midnight in the livest,
darkest room.

I change my mind around
Instead of going wrong
I'm gonna settle for my love, my love
Oh oh.

You came into my life
And now I realize today
But it ends for sure at midnight.

At midnight, at midnight, at midnight
At midnight, at midnight, at midnight.

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes...

Dear Friend:

New power is about to leap into your life... an astonishing way to control the thoughts and actions of others without their knowing it... no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start... stop... change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to..." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not *why*!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work... One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command..." Suddenly the boss apologized for being a scoundrel. "Please... I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money... and it's there! You want some affection... you'll be smothered! You want peace and quiet... the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks... Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left... she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell...

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say... your boss keeps quiet about... **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you... and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience... time after time. For example...

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all... things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming... Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME... for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies... a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away... he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief... And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a **NEW LIFE**... filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world... and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—**TODAY!**

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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Gentlemen: Please rush me a copy of **THE MIRACLE OF PSYCHO-COMMAND POWER** by Scott Reed! I understand the book is mine for only \$8.98. I may examine it a full 30 days at your risk or money back.

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BITE YOUR LIP (Get Up And Dance)

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

She slid down to the city limits
Monkey time in fifteen minutes
Bite your lip, get up, get up and dance.

Don't let me down
Please stick around
Bite your lip, get up, get up and dance.

Strobe light on funky feet
Soul children in the disco heat
Top dog, top cat

Move that muscle and shake that fat
Bite your lip get up, get up and dance.
Chicago, L.A.

Every place, every way
Bite your lip, get up, get up and dance.
Illinois, Santa Fe

Do do do do do do do what I say
Bite your lip get up, get up and dance.
Bite your lip get up, get up and dance
Bite your lip get up, get up and dance
Bite your lip, get up, get up and dance,
dance dance.

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FEEL FREE

(As recorded by Four Tops)

LAWRENCE PAYTON
FRED BRIDGES
DEE DEE McNEIL

Feel free to feel me baby
Every mornin', noon and night
Baby, whenever you want to feel free
To touch me, baby
On my body, in my mind
As long as it grooves you
Forever, however, whenever
As long as we're together.

Feel free to be with me baby
If I tell you it's all right
Baby you can believe me
Feel free to love me, baby
Do all the wonderful things, all the
wonderful things that you know how to
do to me
Forever, however, whenever
As long as we're together.

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Maybe you'd like to have a sackful of \$1,000 bills, find glowing health and vitality, win any lottery you wish, know the innermost secrets of others, or hurl your enemies into a pit of frustration and despair.

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- one poverty-stricken man accidentally discovered the Know-the-Unknown Spell and the next day received \$100,000 plus an incredible income for the rest of his life!
- another man started out with \$20 and the Good-Luck-Is-Mine Ritual, and walked away from the track at the end of the day with over \$400,000!

The ultimate power is literally at your fingertips—power to bring exactly what you want. Says Frater Malak, "Somewhere in the pages of this book is a spell or ritual that will change any and all parts of your life into what you wish them to be. Try it—you're going to be surprised, delighted and blessed beyond your wildest dreams with health, wealth and happiness!"

"Vacations In The Sun At Exclusive Resorts, My Own Private Plane, A Swimming Pool, A Yacht, Servants—I Never Have To Lift A Finger Anymore!"

That's the kind of life Christine L. leads, but it wasn't always so good. She grew up in a dingy tenement building with an alcoholic father who barely supplied her with enough money for clothes. One day, while searching through the pockets of an old coat she discovered a crumpled piece of paper with the miraculous Gold-Creating Ritual written on it—Christine's life has never been the same!

She decided to follow the hand-written instructions and minutes later learned that she was to receive a \$500 share of an anonymous donation. The very next day her lottery ticket was picked, winning her \$150,000! A few months later she sold her share of a business she had invested in for just under \$1,000,000! Today the money just keeps rolling in!

And when you start using these amazing spells and rituals you will see the same kind of results raining down on you in a veritable deluge of good fortune—riches, happiness, vibrant health, secret



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Just Take A Look At How These Contented Miracle-Workers Have Used This Potent Magic To Improve Their Lives:

• Betty J. used to suffer from anemia, excruciating back pains, a childhood shoulder injury, blinding migraines and spreading arthritis. After dragging herself from clinic to clinic, the doctors all told her she was incurable and must learn to accept it. Not Betty. She discovered the supreme Back-To-Health Ritual and in practically no time at all was bursting with good health and vitality. Says Betty, "I've come back to a new life and my relatives are amazed!"

• Graham D., a small-time guitar player who had made it only as far as dark little clubs and small dance halls, was just about to give up trying to make it big in show business. Tired and hungry, he managed to learn about the thrilling secrets of the I-Can-Wow-Them Ritual from a top recording star whose initials cannot even be revealed. Literally overnight, Graham signed his first contract—for \$1,000,000—and that was only a fraction of what he received later on!

• Floyd Y. had used magic before and was constantly seeking to help others as well as himself with the marvelous powers it generated. When news reached him that the 8-year old son of a wealthy oil tycoon had been kidnapped, he decided to use the See-Where Ritual to come up with some answers. Floyd saw in his mind that the boy was alive and also where the kidnappers had taken him—he even told the police what was written on the ransom note that was about to be sent! The kidnappers were quickly arrested and Floyd received a \$100,000 reward for his information. Not bad for simply working the See-Where Ritual!

Now YOU are going to name it and IT SHALL BE SO! With this Mystic Grimoire in your possession, the benevolent Cosmic Beings will obey your every command. You can accomplish exactly what you desire and nothing can stand in your way!

It's your turn to discover the awesome magical powers that helped unattractive Joseph W. to make a beautiful, vivacious girl fall madly in love with him, or that turned William K.'s almost-bankrupt business into a million dollar operation—along with dozens of others who have performed miracles restoring health, building fortunes and winning the love mates of their choice!

"Such Knowledge Must Be Spread Around! Work It For Yourself And See Its Powerful Results!"

That's what Victor G. advises, and you'll probably be saying the same thing in a short while. Victor used one of the special health-returning rituals to completely cure a disease that was causing excruciating pain and permanent exhaustion. Today he lives a life that's full and satisfying—he's one person who knows the power of magic!

And so is Evelyn P., who went from a life of downtrodden misery to one of ultimate luxury. The day after performing the

dazzling Ticket-Come-To-Me Ritual, a complete stranger walked up to her and put a state lottery ticket in her hand. Even Evelyn thought it might be coincidence, but when she won the grand prize of \$500,000 she had no doubts about how it happened. Whenever she finds herself running short of cash she just performs the ritual again and lets her chauffeur take care of the details. Just remember, results are what this thrilling wizard's handbook has to offer you. Results that will make others yours to command, bring money cascading to you in glittering showers, revitalize you with vibrant good health and vanquish your enemies forever!

Best of all, using this magic is as simple and easy as tying your shoelace—and just as mechanical. The correct gestures, materials and words will transmit the invisible commands of your spells and rituals—and every last thing you need to know is contained in this book!

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LIVING NEXT DOOR TO ALICE

(As recorded by Smokie)

NICKY CHINN
MIKE CHAPMAN

Sally called when she got the word
She said, "I suppose you've heard 'bout Alice."

Well, I rushed to the window and I
looked outside

Well, I could hardly believe my eyes
As a big limousine rolled up into Alice's drive.

Oh I don't know why she's leaving or
where she's gonna go
I guess she's got her reasons, but I just
don't wanna know
'Cause for twenty-four years I've been
living next door to Alice
Twenty-four years just waitin' for a
chance to tell her how I feel and maybe
get a second glance
Now I gotta get used to not living next
door to Alice.

We grew up together, two kids in the
park
Carved our initials deep in the bark, me
'n' Alice

Now she walks through the door with
her head held high
Just for a moment I caught her eye
As a big limousine pulled slowly out of
Alice's drive.

Oh I don't know why she's leaving or

where she's gonna go
I guess she's got her reasons, but I just
don't wanna know
'Cause for twenty-four years I've been
living next door to Alice
Twenty-four years just waitin' for a
chance to tell her how I feel and maybe
get a second glance
Now I gotta get used to not living next
door to Alice.

Then Sally called back and asked how I
felt

She said, "I know how to help get over
Alice."

She said, "Now Alice is gone but I'm
still here

You know I've been waiting twenty-
four years."

And the big limousine disappeared.

I don't know why she's leaving or
where she's gonna go
I guess she's got her reasons, but I just
don't wanna know

'Cause for twenty-four years I've been
living next door to Alice
Twenty-four years just waitin' for a
chance to tell her how I feel and maybe
get a second glance

But I'll never get used to not living next
door to Alice

No, I'll never get used to not living next
door to Alice.

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MAYBE I'M AMAZED

(As recorded by Wings)

PAUL McCARTNEY

Baby I'm amazed at the way you love
me all the time
And maybe I'm afraid of the way I love
you

Maybe I'm amazed at the way you
pulled me out of time
Hung me on a line

And maybe I'm amazed at the way I
really need you.

Baby, I'm a man, maybe I'm a lonely
man

Who's in the middle of something that
he doesn't really understand

Baby, I'm a man, and maybe you're the
only woman who could ever help me
Baby, won't you help me to
understand?

Ooooo.

Maybe I'm amazed at the way you're
with me all the time

And maybe I'm afraid of the way I need
you

Maybe I'm amazed at the way you help
me sing my song

Right me when I'm wrong
And maybe I'm amazed at the way I
really need you.

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I WANNA GET NEXT TO YOU

(As recorded by Rose Royce)

NORMAN WHITFIELD

Sittin' here in this chair waitin' on you
Ah baby, to see things my way
But not a word do you say
You won't even look my way
Boy, I'm spending my dimes, wasting
my time, talking 'til I'm black and blue
Ah, can't you see I wanna get next to
you.

Dreams of you and I go sailing by
whenever your eyes meet mine
(You're so fine)

And boy you make me feel so insecure
You're so beautiful and pure, why must
you be unkind

(And tell me I'm not your kind, blowin'
my mind)

Boy my, my money is low and I know
that I can't take you to the fancy places
you might wanna go
Still I wanna get next to you
I wanna get next to you.

Boy, you can bend me, shake me, make
me whatever it takes to please you I'm
willing to do
'Cause you're my dream come true and I
wanna get next to you.

I wanna get next to you
I wanna make you mine (for all the
time)

I wanna get next to you
I promise I'll never make you blue
I wanna get next to you
I wanna get next to you.

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YOU GOT ME RUNNIN'

(As recorded by Gene Cotton)

PARKER McGEE

Still remember how it was
Lost and lonely without a cause
Shades of gray an' empty room
Hopeless changes I was goin' through
Then you came and you brought me
home

Rescued me from all alone
Lifted me right out of time
Soothed my spirit and changed my
mind.

And you got me runnin'
And I'm rollin' like the sea
And I didn't know how strong a love
could be

And I didn't know how strong a love
could be.

So hold me higher day by day
Let your sun shine, shine my way
Let your rainbows fill my sky
Touch my hand and help me fly.

(Repeat chorus)

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Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y- k- I l- y-." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

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CHANTS UNITE HIS FAMILY. After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b- l- m- o- p- h- p-." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o- w- c- p- a- c- s- a- p-." Ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- i- m- m- a- b- c- w- t- p- p- o- r- g- h-." and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w- t- s- o- o- t- d- s- i- c- p- t- s-." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

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"I keep thinking what a long way we've come from a few years ago when we first came over."

BEV BEVANS

(continued from page 30)

tain & Tennille Show. It took a lot of time but seemed worth it.

January 30: Last night at the Rainbow, a restaurant frequented by rock bands, Sharon Arden, Don's daughter was insulted by one of Ritchie Blackmore's roadies. Bernie Boyle, who has just seen

"Rocky" that day, knocked him out cold with one punch. The next day, Blackmore called Don and Sharon personally to apologize and arranged a public apology at the Rainbow the next night. The roadie's false teeth had been broken and he apologized toothless to the Arden family.

January 31: The second LA Forum gig also sold out — a really good gig. At a

party afterwards, Don gave each member of the band a platinum necklace for having our first platinum album with *A New World Record*. Actually, it's close to two million by now — and we just got word that the NME poll in England had listed it as Best Album of the Year. I keep thinking what a long way we've come from a few years ago when we first came over. □ To be continued.

FREDDIE MERCURY

(continued from page 37)

"During the sound checks I do some ballet exercises. You should see it, the crew dies laughing."

As for the music, Freddie says that they may use some orchestras the next time Queen records. "We may, because I'm up to my eyeballs in arrangements, working out the harmonies, etc. What do you mean do we do it all ourselves?? DARLING, you know we do..."

"Well, at the end of that song 'Teo Torriate' we *did* have a few friends in to sing," Freddie admits, "but mind you, it was just about six or so..."

As for his private life, Freddie said thoughtfully, "You have to have a private life. And the problem is, are you sort of going to succumb to the media and what they expect of you, or are you going to be yourself? What do they expect? Oh ... whatever they make up."

"I used to be afraid of what people said about me, but I'm not anymore. I wouldn't go out unshaven in the old days, for example. But now ... well, I don't have anything to lose, do I? And I'm not worried about making a spectacle of myself."

In the dressing room before the show, Freddie is wearing a baggy boilersuit. He will, of course, strip down to the ballet tights, but for now, he's joking about this ensemble. "Oh, Zandra had ever so hard a time getting it to fit," he laughed ... and then, a bit more seriously, "I hope that damn piano works," he muttered.

Queen, on the road, is a big show, with all new lights and some spectacular bits: like a 45-second change for Freddie during "Bohemian Rhapsody." There's still the triangle bit with John, Roger's drum solo, Brian's amazing guitar work (it sounds like there are so many guitars onstage), and of course, Freddie Mercury's astounding stage presence. He's wrong about that facelift though, Queen's members don't need one yet. (Portions of this appeared in Lisa Robinson's syndicated "Rock Talk" column.) □



"I'm quite happy being the lead poseur in Queen at the moment," said Freddie...



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LED ZEPPELIN

(continued from page 26)

the full force of this foursome ... until I was actually *up close* (lucky enough to be able to watch from the side of the stage).

Of course, from then on, I was a fan, and I could have been at the back of the hall for all I cared (well...) and loved Zep's lengthy shows.

Zep fans realize how subtle those shows are ... the heavy metal riffs that they can do in their sleep aside, the music has changed, developed, and constantly grows. I always get a kick out of watching Robert carry on onstage, and Jimmy's guitar playing is in a class by itself.

So — I, along with all of you who go nuts over this group, am pleased that they'll be back this year for such a major tour. They'll cover the entire U.S. ... and then be back in the summer for some special concerts.

Remembering some of the times I've been on the road with the band, these things come to mind:

New Orleans, 1973: Lounging around the pool at the top of the Royal Orleans Hotel. Robert wearing a red bikini, Jimmy fully dressed in red (I think) velvet trousers and a print shirt. I interviewed both of them for the first time, and Robert was so easy to talk to I was relieved. Jimmy was slightly more hesitant, revealing little, yet we talked about his music for over an hour and I felt comfortable with the band from that moment on.

After the New Orleans shows, we went to the Deja Vu, it was a full moon, everybody drank too much, and I'll always think of New Orleans that way.

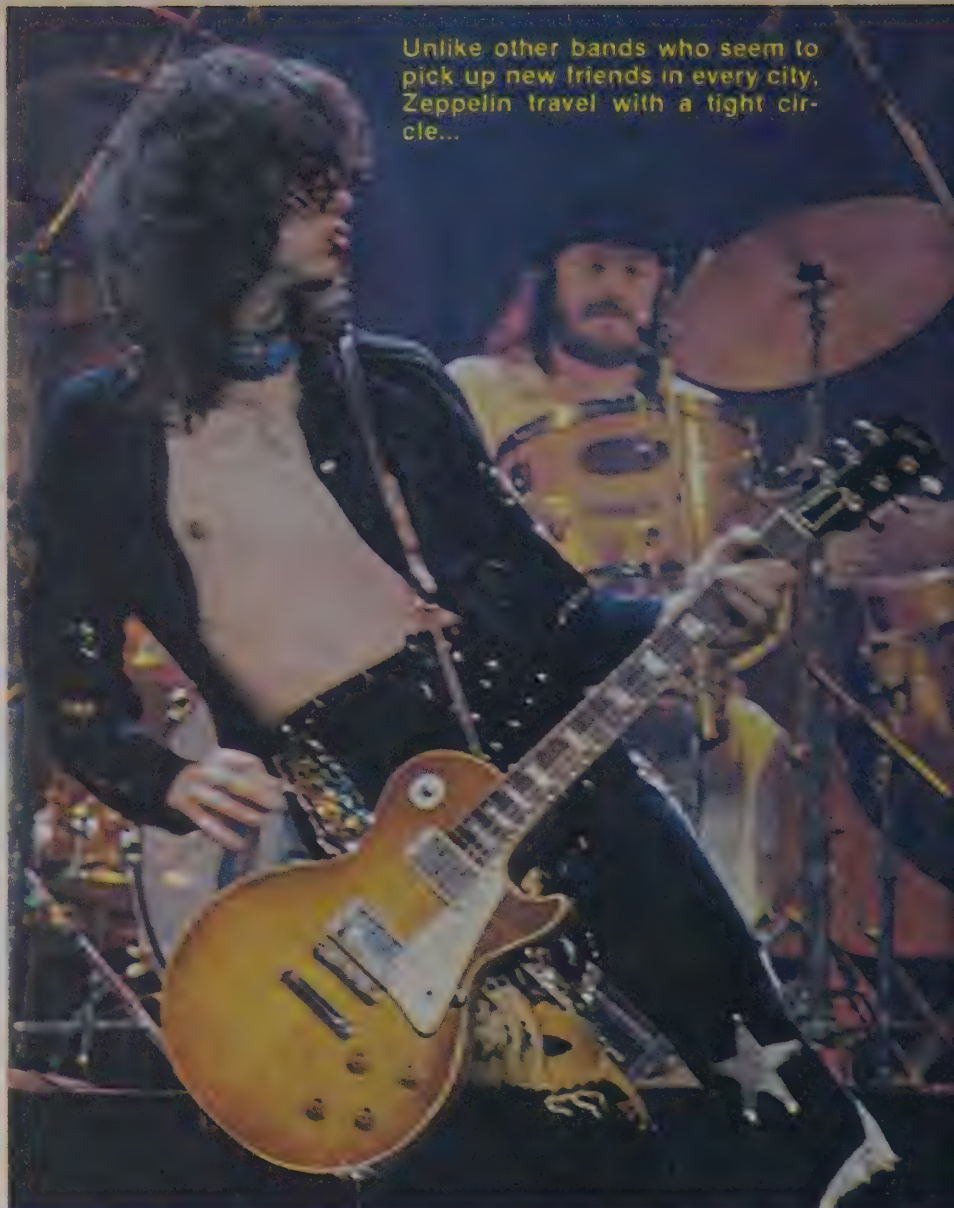
New York, 1973: I had seen the band a few times since the early New Orleans days - I think we flew in the Starship to Pittsburgh and I begged them to allow photographer Bob Gruen to take a group shot of them (something they never seemed to want to get together). Roy Harper was on the plane with the lads, and he and Robert posed for pix on the white (it's since been dyed black) fake fur bedspread in the bedroom of the back of the Starship.

By the time they were to play Madison Square Garden, it was the end of the tour, they were tired. That Madison Square Garden set of gigs has been fully documented in Zep's film, "The Song Remains the Same" — so it needn't be discussed heavily here. But recalling the final night, and the robbery which lost Zep several hundred thousand dollars, Jimmy said to me recently:

"It was a night when we came offstage, and Peter (Grant) had a funny expression on his face ... But we knew, didn't we ... halfway through the gig. I was amazed that somebody had the balls to do it..."

Robert interjected: "Well, it was another one of those things that you don't anticipate. What are you gonna do? Break down and cry? We'd just played a great gig, and that's what we'd started for in the first place..."

1975 brought them back - and all I



Unlike other bands who seem to pick up new friends in every city, Zeppelin travel with a tight circle...

remember about that tour was a series of short hops on the Starship to various cities: Detroit, Montreal, and so forth. The band travels with a tight entourage; it's really a very small group of people that go with Zeppelin, unlike other bands who seem to pick up new friends in every city. Richard Cole, tour manager, runs the show with a firm hand ... indeed, it would be hard put to imagine Led Zeppelin without Cole or Peter Grant, the manager who is surely the fifth member of the band.

Chicago, 1975: I do remember John Bonham in the dressing room roaring, "I came in after Karen Carpenter on the Playboy drummer poll..." He didn't seem amused. And John Paul Jones didn't want to be quoted on a snide remark he'd made. "That's not going to be my first quote in ten years," he insisted, and I've forgotten what it was.

When the band came back to New York this year for the premiere of their movie, "The Song Remains the Same", they seemed pleased with the film, and enthusiastic about their promoting it. But anyone who knew them could tell that

they were just itching to get back on the road ... playing onstage is what it's about for this band, and nothing gets their adrenalin going quite so much.

Talking about that film, Jimmy said: "The pull of the music, well, it can't be escaped, it's there and it pulls one into it. There are points onstage where you can tell that concentration strays ... or the mind fills up. But when you weigh the whole film, you've got musical sections, you've got a night frozen in time like a documentary of what it was, fantasy sequences, and then the documentary proper - which was the robbery. We don't play that up much, in fact it was quite tongue in cheek if you really think about it."

"But of course we want to get back on the road, that's what it's about, isn't it? We just didn't have any choice, what with the accident and all. You don't start dictating to nature. But as soon as we can, we'll be back."

They're back. To be continued from the road. □

(Portions of this appeared in Lisa Robinson's syndicated "Rock Talk" column.)

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TED NUGENT

(continued from page 32)

Bobby Rydell and "You Don't Own Me" by Lesley Gore (sorry). This also meant that when the Beatles came around three months later in early '64, I was primed and ready to rock. Ergo: The Beatles were my boys. Give me Beatles thumbnail clip-pings, I will pay *dearly* for them.

Of course, shortly thereafter I also discovered the Stones. Who I thought were totally savage and weird and undoubtedly an acquired—albeit interesting (and assuredly *hip*)—taste, until my mother asked me why I was playing that "Godawful jungle noise," whereupon I began playing and mimicking the Stones with such an anti-mother vengeance that, if for no other reason than default, they became another of my favorite bands. My second favorite, to be precise. Because under no circumstances would I desert my first favorites, who were, as aforementioned, the Beatles. It just wasn't done in those days. You were either a Stones or a Beatle fan, and you didn't desert your Number One until you started writing for *Rolling Stone* where, as (again) aforementioned, all principles and gender - identifications go out the nearest window.

Which brings us to the point (and it is not, as Ned Alexander would have you believe, on the top of your head). Today there is no way you can have just *one* favorite band. No one band is consistently satisfying enough for such faith. Some of the old fogies would have you believe that no band is satisfying *at all*, which is complete crap. They miss the reality of 1977. They don't understand that (for some reason) in 1977 you cannot have just one band as tops.

All of which is to say simply: Rock 'n' Roll, 1977-style, is ruled by a quadrarchy. In other words: There are but four gods, worship ye not another before them.

To name names, those gods (in no particular order) are: Kiss, Aerosmith, the Dictators, and Ted Nugent.

Why four? Well, to begin with, Kiss (about whom I have said more than my share) is, in the end, too contrived, too self-conscious to be top rock 'n' roll band alone. There's a spontaneity missing in Kiss that has always seemed at least a part of the essence of rock 'n' roll.

Aerosmith? I'll agree they have done some amazing songs—indeed, as I said, I rank them in the current top five. But there's a tragic flaw here: Aerosmith's Steven Tyler looks (and poses) just a little bit too much like the late, lamented Mick Jagger for him to be perfect in his own right. Again, like Kiss, there may be too much contrivance in Aerosmith.

Then there are the Dictators. They may be *up* for the solo crown, but, as of this writing, have only released one album (that one album was on Epic, entitled *The Dictators Go Girl Crazy*; their second album, which may very well be out by now, is on Elektra and is called *Manifest Destiny*—and is incredible—particularly "Science Gone Too Far"—if

early tapes are any indication). One album, no matter how far it outdistanced its nearest competitor, is just not enough in 1977. The Dictators have the greatest potential of any band I have heard this decade; I hope *Manifest Destiny* demonstrates this potential, as its songs (live) seem to do.

Lastly, there is Ted Nugent. For one, contrivance is not in his lexicon. The man is incapable of strict and shrewd calculation. (Six points.) the man may have had more albums released in his lifetime than Bing Crosby. (Four points.) You would probably eat this magazine if he told you to, if you were (or are) a Ted Nugent fan. (Almost the whole ball game.)

It's true, Ted Nugent is capable of things the other three may not be. I traveled to Texas with Ted Nugent and band just a few months ago, and in Houston, I discovered that his fans are *also* capable of such remarkable non-spontaneous acts. Forty-five minutes into his set, it could be readily observed from the floor of the sold-out auditorium that Ted Nugent's fans had set five sizeable bonfires in the upper decks. Forty-five minutes into his set in Houston, the police stopped his performance and ordered the house lights on, everyone evacuated. Not that such a thing is admirable. Only that, such a thing is Ted Nugent's fans. The man once said it himself: "They would crawl over a pack of alligators to get to me." And so—on firsthand observation—I believe they would.

Which sets Ted apart in this strange decade, but which also does *not* set him alone. To wit:

Ted Nugent, his first album for Epic and, I think, his seventh album total, which was released in 1976, has been certified gold. *Free - For - All*, the followup to that one, has likewise (and in quicker time) been awarded the RIAA gold album certificate. And that's right that's a lot of albums sold and does not include his non-gold monsterpieces with the Amboy Dukes (including *Journey To The Center of Your Mind*). And *that* is not alone.

While he may not be able to write songs that you can sing in the shower, he can certainly write rock 'n' roll (or, Songs You Might Sing In The Fireplace). And while live, he may not *match* up to Elton John, he definitely *flame - throwers* up to him. By which I mean, torch and sweat and more feedback from a guitar than you may be capable of standing up to in an asbestos suit. He started at 13 in Detroit backing r&b guys. He is now 27. He has a wife and two kids—to whom he can be demonstrably tender—and lives on a farm in Michigan where, when he is home, they eat meat that he has slain himself with his trusty bow and arrow.

Do not walk up to him and say: "Faggot."

Herewith an annotated conversation with Ted Nugent:

In Houston, before the release of his latest album, I asked him about it.

"You may need a concealed weapons

permit to buy the fucking album. It's called *Free - For - All*. They should bring our stuff to DOA wards—heart massage and a Nugent tape."

After the near-burning of Houston, I asked if he thought he inspired violence.

"There are not many things left for people in life to sink their teeth into, and when they experience something like our intense, energetic music they have no where to go. They don't know how to express themselves so they start ripping brains out and sucking each others eyeballs out and burning the fucking auditoriums. You see, nowadays nobody has to even lift a finger to get through life—everything's made pretty easy."

"If there were no Ted Nugent, God knows what they'd do! Burn down convents and juvenile homes and kill people! What's a guy gonna do when he feels intense? Go home and beat his meat with a cinder block?!? A guy could lift weights or go out there in the field and get some dirt under his fingernails... There's no violent farmers 'cause they're out there workin' in the fields. There's no violent working people—I mean *real* working people, not some doorknob sitting on a stool in front of an assembly line attaching some pin to the Third-Differential-Cotter-Something of an Opel Kadett: *His* mind is distorting! You've gotta sink your teeth into something. Everybody should sweat everyday! Did you sweat today...? Well, let's get on it!"

How does Ted Nugent, resplendent in the back of a black Caddy limo on his way to the Dallas airport, describe himself?

"I do what nobody else in the world does: I play higher energy music than anybody else in the world... Like that thing in Spokane, Washington where the guy pulled a gun on me (He's referring to an incident in the spring of '76 where a fan in the third row who perhaps got too much of the message, pulled out a .45), I never saw the asshole. I just heard about it when I got offstage."

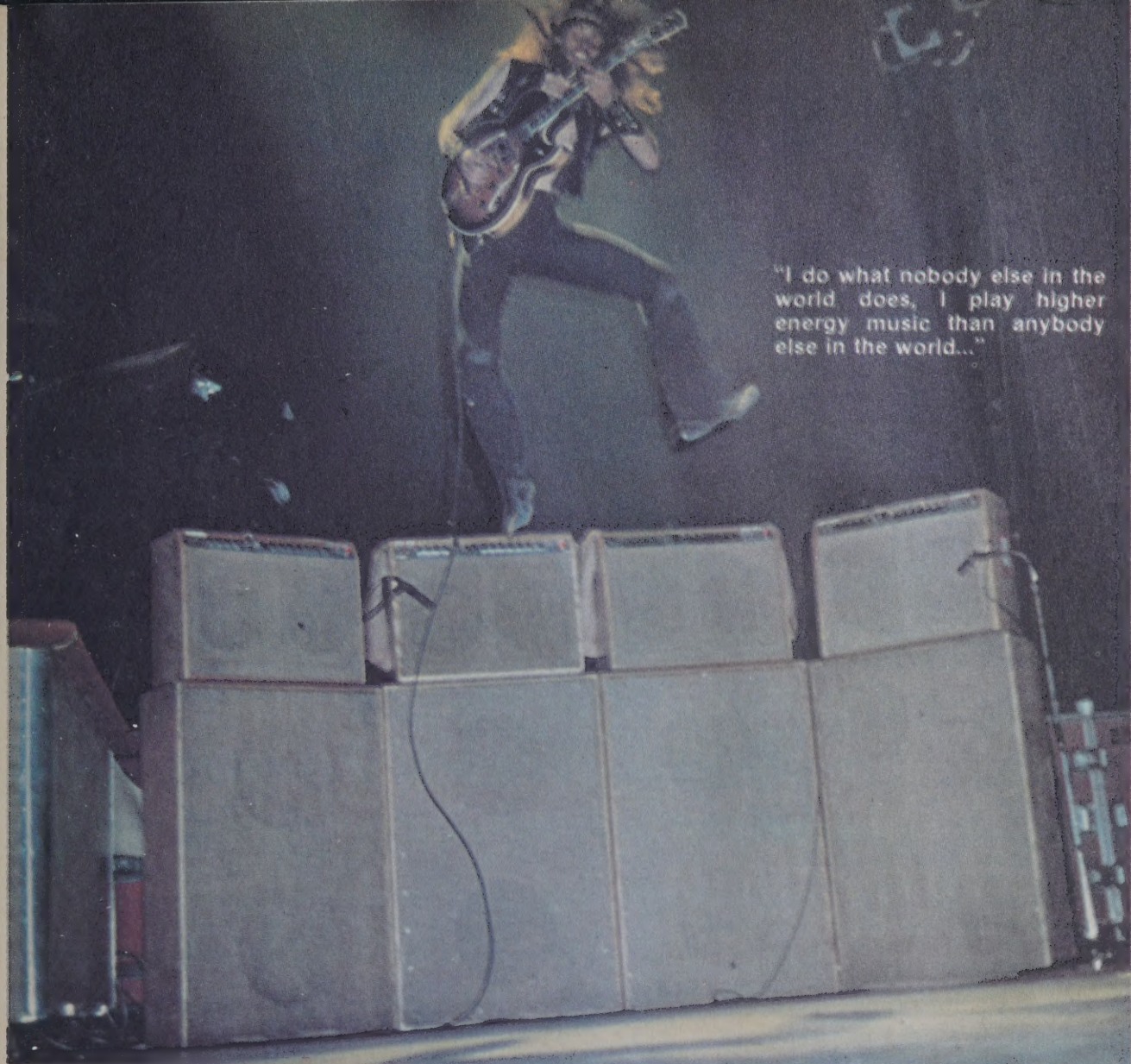
Are you more mad dog or family man? I asked him after he explained how sweet he is with his family.

"I lead a life of two extremes really. One of the extremes is the ultimate chaos and attack on the road—city to city, concrete mass to concrete mass, audience to mass audience. And then when I'm off for a few days, I pull out and lead the ultimate placid life on the farm—but I'm not just sitting back and looking at the stars, I'm always doing something. I can't get next to sitting still."

Indeed, he later expounded upon the thrill of *really* stalking an animal in your deerslayer leather boots in the Michigan woods with your bow and arrow. And, on the other hand, two months later in New York at a party where he came to accept his latest gold album award, I observed him coochee-cooing with his new-born baby... But, back on the road: I asked him: Will you ever get mellow?

"Perish the thought. When you want to get mellow, you go to sleep."

Do you ever want to do "serious" music? I prodded. Symphonies, maybe?



"I do what nobody else in the world does, I play higher energy music than anybody else in the world..."

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"I've already done four," he responded exasperatedly. "One called 'Scottish Tea,' one called 'Marriage on the Rocks / Rock Bottom,' one called 'Hibernation.' (All of which may be found on Amboy Dukes albums; all of which feature prominently a guitar laid up against an amplifier — producing maximum feedback - ground zero — throughout.) Those are symphonies. Those are as much symphonies as anything. Anybody who wants to say, 'Nugent really thinks he's *something* calling his music symphonies...' — well, you bet your little ass I do! 'Migration,' 'Hibernation,' 'Marriage on the Rocks' stand up with any of the classics. Amen. If it was done with strings and woodwinds and brass and the whole symphonic set, it would sound far superior ... Not *far* superior, 'cause some of the early symphonies — I can't think of 'em, but I listen to a lot of that stuff — I really get off on." Here he hums a few bars of Beethoven's Ninth. "All those great things, Beethoven and stuff — my stuff holds up with that." Here he hums a few bars of "Hibernation." "Listen to some of those songs. Those are

unbelievable songs. I've already written them!"

Who does Ted Nugent like in "contemporary" music?

"I consider ZZ Top one of the finest rock 'n' roll bands in the world — and the only one who can hold a candle to *us* in terms of intensity. I think they've made a step in the wrong direction with this theatrical stuff."

Would he say that his show is more cannibalism than carnivalism?

"Absolutely. You hit that one right on the pube head there!"

Has Ted Nugent heard any of the so-called punk rockers? The Ramones, for instance?

"I've heard their record stuff and I can see right through the whole thing. Sorry, I can see right through it. Sorry, Ramones, I can *see right through it!* I think it's a big fucking facade of Detroit MC Sishness. Just because they got the clothes and the looks ... They suck the big bone. That's about as fucking real as a paper dandelion. That's fifth generation bullshit. Contrived bullshit."

And what does he think of hometown Detroit?

"Detroit is the real rock 'n' roll capital of the world. Back in the '60s we created it from the vibrations there, the energy that was in the air. What we did — and do — was mandatory in Detroit. It was what the kids demanded — but you can't put your finger on it ... and sniff it when you're done."

Have you always been this way? I asked Ted, who spoke nonstop. A maniac?

"Well, not a maniac," he told me, laughing for the first time. "Just a livin' - it - up - mutha."

Did I say that in 1977 it's impossible to be loyal to just *one* band? I suppose I did. I also suppose I said a mouthful. A mouthful of white - hot ingots.

Sure, I love Kiss — in spite of their bad skin. Sure, I love Aerosmith — in spite of liver lips. And, *of course*, I sincerely hope (and believe) that, on the strength of a great first album and live show and what may be an even greater second album, the Dictators may finally rule the rock 'n' roll world.

But, Ted Nugent? Him, I'm afraid of. □

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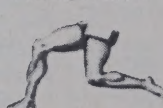
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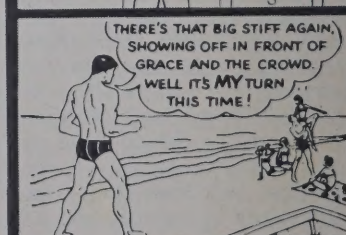
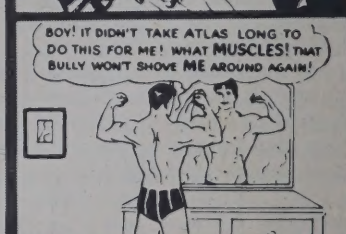
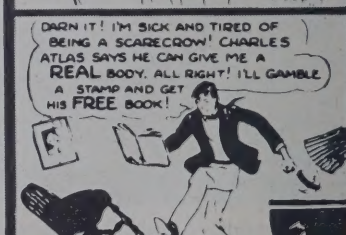
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- "The most attractive example yet of this genre of rock!" LA Free Press
- "The Ramones are the best new band to come into the public eye this year!" Craig Zeller, Aquarian
- "They're great!" Charles Shaar Murray, New Musical Express
- "Rotten. No musical promise or any cultural advances or redeeming social values. They deserve to be ignored." Jim Girard, Cleveland Scene
- "The Ramones stink. They have no socially redeeming value. I can't take it!" Mike Diana, Richmond, Va. Daily Press
- "Ramones sounds more like a greatest hits than a debut album." Richard Mortifoglio, Village Voice
- "Incredible!" Cousin Bruce Morrow, Syndicated Column
- "The last time I was insulted by something as bad as the Ramones was when Mary Hartman shot her husband in the crotch with a bow and arrow!" The Drummer, Philadelphia
- "The next big trash band!" Walter Dawson, Memphis Commercial Appeal
- "Irresistible!" Susan Shapiro, Sounds
- "The starkest, first-take quality rock you've ever heard!" Pizza Platters Monthly, L.A.
- "Worthless!" John Swenson, Crawdaddy
- "The most radical album of the past six years!" Gene Sculatti, Creem
- "This is it, America!" Dave Barton, Rock N Roll News, SF
- "Degenerate no-talents!" Steve Morrissey, Melody Maker
- "Tough rock and roll at its raunchiest!" Chris Carson, Binghamton News
- "Truly awful!" James Johnson, London Evening Standard
- "For connoisseurs of bone-crunching rock only. All others beware!" Don Shewey, Pop Top, Boston
- "An amyl nitrite high!" Mark Jacobson, New York Magazine
- "Indeed awesome!" Performance Magazine
- "Crap. These boys will never make it!" Thom Gardner, Back Door Man
- "The Ramones are best!" Mark P. Sniffin' Glue
- "Lyrics of the year—Rock poets of the year." Sounds
- "Best Debut LP of the Year." Musical Express
- "Anyone who hates this record is an asshole!" Phast Phreddie, Back Door Man
- "Truly overpowering!" Ian Zodiac, LA Free Press
- "A sizzling great...debut of the year!" Blast Magazine
- "They're perfect, couldn't be better. Great musicians. Excellent musicians!" Jack Badger, Rock N Roll News, SF
- "Recapturing the essence of rock!" Hollywood Daily Variety
- "Merde. Je deteste ce disque!" Philippe Garnier, Rock & Folk, France
- "Perhaps the smartest band in America!" Lester Bangs, Creem
- "The most hilarious album produced in years!" Melody Maker
- "Walls of sound that narcotize all feeling!" Jan Hodenfield, New York Post
- "The baddest sound around!" Denver Magazine
- "Humorless poor taste performed by the missing links of rock and roll!" Ken Wilson, Hollywood Press
- "Perfect. Phenomenal. Colossal!" Howard Klein, Record Rag, SF
- "Avant-garde...neo-supremacist, beyond futurist, Total Trance!" Bruce Malamut, Music Gig
- "None of your friends will like this record—it'll confuse the hell out of you!" Ralph Alphonso, Cheap Thrills
- "Uniquely repulsive. Not a scrap of taste. The stuff of which bad myths are made!" Paul McGrath, Toronto Globe & Mail
- "Burns holes in the mind!" Wilder Pentfield III, Toronto Sun
- "The Ramones have done it better than anybody else!" Steven Braitman, (publication untraceable)
- "My God, is this really happening?" Paul Budra, U. of Toronto Varsity
- "Undoubtedly the best album of 1976!" Stennie Gunn, Farleigh Dickinson U. Gauntlet
- "The Ramones win!" Peter Cowan, Oakland Tribune
- "Oh no! This is grossly irresponsible!" Spokesperson for the Royal Society for Prevention of Accidents
- "They don't waste their time—they waste yours!" Stephen Ford, Detroit News
- "The worst of New York punk bands!" Washington Post
- "One hell of a rush!" Bob Sennet, Columbia Spectator
- "Shocking material. I'm horrified!" James Dempsey, Member of Parliament, U.K.
- "Destined to become a classic because it breaks away from all current standards. The REAL kings of heavy metal!" Marvin Jamerson, Collegiate Times
- "You may never hear anything like this again. Rate it F-plus!" George Gesner, (publication untraceable)
- "I give it an A!" Tom D'Antoni, Maryland Public Broadcasting
- "There hasn't been an album in five years as strong or invigorating as this. It's as if a hydrogen bomb hit Herman's Hermits!" Howard Wuefling, Washington Times
- "Dildoes are selling and these guys are in synch!" DeFleur, Head Magazine
- "The most explosive of the new wave!" Paul Dabalsa, Observation Post, City College of N.Y.
- "Music to sniff glue by!" Marty Packin, Asbury Park Press
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